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by
R.H.WILENSKI



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A
MINIATURE HISTORY
OF
ART

by

R. H. WILENSKI

WITH A CHAPTER ON AMERICAN ART BY
EDWARD ALDEN JEWELL



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By R. H. WILENSKI



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PREFACE

THE History of Art should, properly, be written backwards, since we all begin by some acquaintance with the art of our own age, and our interest in the art of the past is only a projection of our interest in the art and life that we see around us every day. But such a procedure would involve great technical difficulties in the writing. I have therefore begun this outline history at what we regard to-day as the beginning — the carvings in the caves at Les Eyzies in the Dordogne region of France; and I have ended with the Cubist-Classical Renaissance which is still in progress in most civilized lands to-day.

Art historians generally assess the art of the past by their personal aesthetic taste. They select a series of works of art which they like and therefore call 'beautiful' or 'significant in form' and they then tell us that these works are the world's great masterpieces because they contain 'beauty' or 'significant form.' I have not pursued that course in this outline. I have not selected works for mention because I like them nor recorded in any other way my personal taste. I have indulged

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in no aesthetic criticism; you will find no mention here of the 'rightness of composition' in the work of one artist, or of the 'false notes of form' in the work of another; you will find, I hope, no appreciative or censorious adjectives. In this outline I have set out not to comment but solely to relate.

The ordinary man of average intelligence and average education, who is neither an aesthete nor a Philistine, knows that every age has produced a characteristic art; and he has a reasonable curiosity to discover why one age has produced one form of art and another another, and why the age we live in has produced Cubism and not something else.

The first draft of this *Miniature History of Art* was written in response to a suggestion from the Editor of the London *Radio Times* that I should provide him with a 'potted' Art History that would, as far as its limits permitted, provide the answer to this curiosity on the part of the average intelligent man. The book has been written in response to a suggestion from the Oxford University Press that I should expand the first draft to the size of a small book.

The work of expansion might of course have been continued till I had written a series of large volumes. But the mounting to a height to survey an age or a century as a whole, which the brevity of this outline

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has necessitated, has, I believe, brought compensating advantages of its own. Events which had appeared entirely unconnected with the history of art, viewed from this height, have appeared as the obvious explanation of a whole wave of artistic production. Some artists whom we habitually regard as belonging historically to the century in which they lived have been seen as prophets of the art of a century later than their own; while other artists, whom we are accustomed to regard as prominent figures, it has been impossible to perceive at all.

But what appears most clearly from this height is the extent to which the actual *forms* of art have been the result of surrounding circumstances. We are accustomed to regard the history of art as records of certain phases of man's adjustment to his environment. But what we are apt to forget is that the occasions when a generation has *been adjusted* to its environment have been more frequent than the occasions when it has achieved the process for itself. The history of art looked at from sufficient height is seen in fact to be to a large extent the history of the use of artists by powerful individuals or organizations as instruments in the task of imposing some particular form of adjustment upon their generation.

As the centuries advance we see the emergence of a

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conception of art that makes the artist's function the recording of his personal adjustment to life (or the recording of his failure to achieve one). Rembrandt was the first conspicuous artist who openly made his art a means of personal expression in this way (though there must, of course, have been others, now unknown, who did the same thing in secret). But from my roof-top I perceive that Louis XIV began the building of Versailles in the year before Rembrandt died and that Louis XIV was no more disposed to regard art as the expression of the artist than a Byzantine Emperor or the Jesuits had been disposed so to regard it.

In the second half of the nineteenth century, as a result of the Individualism of the age and the Romantic movement, the conception of art as the expression of the individual artist and particularly the expression of the individual artist's emotional life was so wide-spread that the average intelligent man put the artist on a pedestal — and left him there as useless for any public or material purpose. In England, it was not till the war produced the Ministry of Information that he was lifted down again and used.

At the present time in all civilized countries the artist (unless he is still producing nineteenth-century pictures or objects of mild pleasure for aesthetes or objects to flatter the Philistine's conceit) is in the posi-

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tion of the research scientist; and his work, which is part of the intellectual activity of the age and a symbol of its pattern, is exploited by all sorts of people for material ends.

But art is not now being used as an instrument for enforcing any particular adjustment upon us because the pretensions of the individualist artists have destroyed faith in its collective power. But the power is there; and he would, I think, be a bold man who would tell us that it will never be used again.

I would add that I am well aware that the outline I have drawn is open to the charge of being too materialistic. I know that it presents but one facet of the development surveyed. I know that the perfect art history would be the completion of my outline, an account of the development of man's aesthetic consciousness, an assessment of the relative metaphysical values of art in all its forms. But I doubt if any one living is equipped for such an undertaking. I certainly am not.

HESTON, 1930.

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I
PRE-CHRISTIAN ART

I

IF you go to Les Eyzies near Périgueux in France and climb the side of a mountain you will find an old woman in front of a hole in the rock. The old woman will lead you down a tunnel that seems a quarter of a mile long. You can touch the rock on both sides and above your head; at times the passage grows wider and higher; at others it gets narrower and lower; at one point you have to wriggle, bent double, through a hole. The old woman, holding an electric inspection lamp in her hand, will show you faint carved outlines of bisons on the walls and traces of red-ochre colouring. These bisons, and the similar pictures of bisons and reindeer incised and painted by prehistoric men in other caves and tunnels in the Dordogne and in the north of Spain, are the beginning of art as we know it to-day.

The bisons at Les Eyzies were discovered about sixty-five years ago. At that time they were thought remarkable because they were drawn by torchlight, in the

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bowels of a mountain, by First-men who probably had no language and who lived, geologists tell us, between 37,000 and 10,000 years ago; but they were not then regarded as 'well' drawn because a vogue for the naturalistic humanized pictures of animals was then at its height. Nowadays animal drawings much like those in the caves at Les Eyzies are in vogue, and the drawing of these bisons is therefore habitually referred to at the moment as 'amazingly good.'

But these prehistoric drawings and modern drawings of animals are not really comparable things at all. They result from quite different conditions and are therefore quite different in character, though the actual drawing may look much the same. Modern artists draw animals in relative security and comfort; they generally observe the wilder animals in perfect safety at a Zoo. The men who produced the prehistoric pictures lived in a climate which was so cold that half Europe, land and sea, was frozen like the Arctic regions of to-day; they huddled in tunnels in the rock; they had no comfort and no security; they lived in Fear; and their art for that reason had some magic purpose which they thought vital to their existence. We do not know what that purpose was. Perhaps they drew the bisons, reindeer, and other animals to cast a magic spell that might bring luck to their hunting and so



Prehistoric Cave Painting

(Photo. Giraudon)



GAUDIER-BRZESKA. Lioness

(In the collection of Stanley Casson, Esq.)



Egyptian tomb
carving
(Cairo Museum.
photo. Metropolitan
Museum, New York.)



Egyptian Sphinx and Pyramid



Assyrian Cherub
(Louvre, Paris)

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mitigate the fear of starvation; perhaps their purpose was something else. We cannot reconstruct the mind of prehistoric man. But we can, I think, be certain that it was not the mind of the modern artist sketching at a Zoo.

2

The oldest civilization, properly so-called, which has left us art, is the Egyptian. It began about five thousand years after the Ice Age—that is, about 3,000 B.C., or five thousand years ago. The story of Egyptian art covers three thousand years; it includes the art of the Egypt for which the Jews made bricks without straw, and that of the Egypt of Cleopatra who flirted with Caesar and Anthony.

Throughout the whole of this long period that art remained, relatively speaking, unchanged. Its functions were (*a*) magic—to protect the souls of the dead in their tombs, and (*b*) dynastic—to impress and overawe the populace with the power and majesty of Pharaoh. Hence the pyramids, the largest and most enduring tombs in the world; hence the continuation of the Egyptian convention of drawing in funeral carvings believed to keep away evil spirits from the dead; hence the invention of the most durable design for figure sculpture—the compact figure of solid stone

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with no projecting arms and legs; hence the imposing, terrifying character of the Egyptians' sculptured portraits of their kings; hence the sphinx, the lion with a human head, a symbol of the power of Pharaoh.

The Egyptians also could, and did, sculpt as naturalistically as modern sculptors. But they regarded such work as minor popular art only suitable for statues that had no magic or dynastic function. In the nineteenth century, when European art was naturalistic, the magic and dynastic arts of the Egyptians were regarded as the unsuccessful efforts of men who lived long ago to achieve the naturalistic standards of the London Royal Academy and the Paris Salon. Now we know that the forms of Egyptian art were deliberate and devised specifically for magic and dynastic ends.

But there was, nevertheless, one moment in Egyptian history when Egyptian sculpture became individualist romantic art. One Pharaoh was depicted not as Pharaoh the All-Powerful, but as an individual man. He was Amenophis IV, or, as he later called himself, Akhnaton. He brought about a liberal revolution in Egypt religion, and with it came a moment of liberal Individualism in Egyptian art.

I reproduce his portrait, done about 1370 B.C., now in the Metropolitan Museum of New York. The nose is broken, but we can see from the mouth and chin how

intimately the sculptor has carved the fine profile. We should call this a psychological portrait if it were done to-day; and I cannot resist the temptation of placing next to it a modern psychological portrait—the head known as ‘Oriel’ by Jacob Epstein.

The Egyptians built vast temples. The hall of the Temple of Karnak, which partially survives, is carried on a hundred and thirty-seven columns. They invented capitals based on the palm and the lotus. And they made statues and carvings of a religious character—human figures with beasts’ heads, the significance of which we cannot fully apprehend.

3

In the ninth and eighth centuries B.C. an important dynastic art was produced in Assyria where huge palaces were built. The vaulted roof, unknown to the Egyptians, appeared in these palaces; but whether the Assyrians or the Persians in the adjacent regions invented it is not established.

In Assyrian art we find the power of the King symbolized by a winged bull with a man’s head—an equivalent of the Egyptian sphinx. In the Assyrian language a figure of this kind was called a Cherub and in Hebrew literature the word Cherubim—(‘im’ is the Hebrew plural)—was used to denote winged fig-

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ures of various kinds. There were Cherubim, we are told, at the entrance to the Garden of Eden after the Fall; there were Cherubim in the Tabernacle, and Hiram of Tyre, the most noted metal-worker of his age, designed Cherubim for King Solomon's Temple. The form of these Cherubim was sometimes based, it would seem from the texts, on the Assyrian Cherub and sometimes on the Egyptian beast-headed figures to which wings were added—the Cherubim described in Ezekiel's Vision, for example, have the heads of a man, a lion, an ox, and an eagle. Later the terrifying Assyro-Egyptian-Hebrew winged man-beast becomes the Greek 'Nike' or 'Victory,' later still the Christian winged man or Angel, and finally it becomes the little naked child with butterfly wings that we now call a 'cherub.'¹

The Assyrians appear to have invented the carved narrative frieze; and the interiors of their palaces were decorated with such friezes narrating the King's exploits in war and in the chase; representations of slaughter and torture of men in war and slaughter of animals in the chase especially appealed to the Assyrian monarchs.

¹ By another progression the Egyptian sphinx which in original monumental examples still fills us with awe became eventually the ormolu mounts on the Louis XV furniture designed for the boudoirs of the King's favourites.



EPSTEIN

'Oriel'

(Photo. Paul Laib)



Amenophis IV (Akhnaton)

(Metropolitan Museum, New York)

PLATE IV



PRAXITELES

Hermes (detail)

(*Photo. Alinari*)

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The famous bas-relief called the 'Lion Hunt' in the British Museum, which was made about 800 B.C., is characteristic of this art. The sculptor could draw with great naturalism, and did so when occupied with the wounded lions — a part of his subject which the King wished to see portrayed as naturalistically as possible. But when the artist came to the portrayal of the King he had to make him a Fear-inspiring figure, and he portrayed him accordingly in a stiff attitude and used a strictly formal non-naturalistic style. Thus it comes that in one and the same panel we have what appears to our eyes the strangest differences in technique.

4

While the Babylonian artist was carving the 'Lion Hunt,' Homer was welding the folk-lore of the Greek Archipelago and the Aegean into the epic poems that told of the Trojan War fought two hundred years before. Homer wrote at a time when the Greeks were recovering from the destruction of Aegean civilization by northern Greek barbarians about 1000 B.C. Of the civilization then destroyed, which had begun about the same time as the Egyptian civilization, no works of functional, i.e. magic or dynastic, art remain. But excavations have produced a few gold cups and other

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relics which show that, like the Egyptians and the Assyrians, the ancient Greeks used naturalistic drawing in their minor works.

Greek art, as we understand it, begins about the time of the death of Homer. For three hundred years, from about 750 B.C., the forms of Greek art were derived from the art of the Egyptians. Then from about 550 B.C. Greek work assumed the special character which has exercised so great an influence on art.

Greek art from the middle of the fifth century onwards represents the first escape of the major arts from Fear. The Egyptians and Assyrians, as noted, had a naturalistic art for minor works, and the Kings and priests allowed the minor artists freedom in such work. But they allowed no such freedom to first-rate artists whom they employed for magic and dynastic ends. The Greeks also had a naturalistic art for minor works; but in Greece both the minor artists and the first-rate artists were granted liberty of mind. No priests dictated traditional forms of magic art to the great Greek artists; no shadow of an all-powerful king oppressed them. Classical art, i.e. the conscious creation of finite formal harmony and unity for its own sake, was invented in Greece because there was no tyrant in Greece to employ artists to terrify his subject and because there was nothing in the Greek religion to pre-

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vent the artists working out proportions for their own sake when building a temple or making a statue of a god.

The Greek temple, of which the Parthenon is the type, was a development of the Egyptian. But it was always on a smaller scale; there is no attempt in Greek art to impress by sheer size and bulk. The Greek artist was concerned with adjustment of proportions and with delicacy of execution in the decoration. The celebrated Doric, Ionic, and Corinthian columns were developments of the Egyptian columns; and from the Assyrians the Greek artists took the notion of the narrative sculptured frieze.

Greek sculptors produced narrative friezes for temples, and Cult Images of gods and goddesses. The Greek religion called upon its artists to represent gods and goddesses as 'ideal' men and women. The artists' attention was therefore directed to the study of the human form for this purpose, and the Greeks were the first to develop the conception of the 'ideal' human nude. The Greek sculptors also made social images in honour of national achievements and popular personalities — politicians, men of letters, athletes, and so forth.

Pheidias, who directed the work on the Parthenon, Myron (who worked before and after 450 B.C. and was

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the author of the *Discobolus*), Praxiteles, and Lysippus are among the Greek sculptors whose works have to some extent survived.

Greek potters made objects of daily use and took trouble with the architectural problem of their form. They decorated them with conventional patterns and narrative drawings of subjects connected with religion and legend, and sometimes with 'genre' scenes connected with the function of the vessel.

In the later periods the best known potters made pots that were intended not for use but purely for ornament. This progression from a functional to a purely aesthetic purpose is one that often occurs in many aspects of art. A form devised for a special service is afterwards repeated and developed for its own sake though the service for which it was called into being is no longer demanded of it—just as in life a custom often survives and is cultivated for its own sake long after its purpose has become obsolete or has been forgotten.

The Greek painters were employed at times to enhance the decorative effect of architecture and sculpture; at other times they were employed to colour the sculptured friezes in the temples in order that the subjects might be recognizable at a distance, and to colour the statues to make them look more 'natural.'

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We know the names of two or three Greek painters who were much esteemed in their day. But no pictures or frescoes survive.

5

Alexander the Great died in 323 B.C. He had taken his armies from Macedonia to India and founded a new centre of Hellenic culture at Alexandria. But he had left Italy alone; and in Etruria, in Central Italy, there was a civilization that was closely in touch with the minor arts of Greece across the water. Etruria had escaped Alexander; it was not, however, to escape the Romans who were next door and about to start on their career of conquest. Rome conquered Etruria about 280 B.C. and from that time till — at the beginning of the Christian era — the Roman republic became an Empire, with a God-Emperor, Roman art was mainly a blend of Etruscan and Greek art applied to Roman funerary and religious purposes.

Imperial Rome's contribution was building. The Romans built temples, aqueducts, arenas, and triumphal arches. They built them wherever they went for the service of their armies of occupation and to impress the subject peoples with the power and dignity of Rome. They built their temples on Greek models; in their other structures they adopted the Perso-Assyrian

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vault and developed the round arch. The Romans built so stoutly that we can see their work to-day in Italy, in Provence, and many other places; and we see imitations of it everywhere — witness the Arc de Triomphe at the head of the Champs Elysées in Paris, the Marble Arch at the north-east entrance of Hyde Park, and the Washington Arch at the lower end of Fifth Avenue in New York.

Roman sculptors copied and imitated Greek religious images. But they were mainly employed in the construction of imposing images of the God-Emperors and their wives, which were set up in public places, and in carving reliefs, narrating the military exploits of Caesar, on the triumphal arches, and on commemorative columns. They were also called upon to make ‘idealized’ images of the Emperor’s favourites, and to manufacture portrait busts of court personalities, national heroes, and rich people who sat to them in the same spirit that rich people sit to painters and sculptors to-day. No Roman painting, except a few portraits, and some hack decorations in Pompeian villas, survives.

Roman art was thus a development of the Egyptian and Assyrian conceptions of art. The Roman artists were not free as the Greeks had been. They had to serve the dynastic, imperial, and social purposes of

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Rome. But the influence of the free-minded art of Greece acted unceasingly on Roman production; and though in spirit the Romans reverted to dynastic Fear-inspiring art, their production was never purely Fear-inspiring in its form.

II MEDIEVAL CHRISTIAN ART

I

THE term 'Medieval Christian Art' means the art produced in Christendom from the beginning of the era to the end of the fourteenth century. The Medieval period thus covers a span of time that is more than twice as long as the span between the beginning of the Renaissance and the present day; and in that long span Christian art was born, became enslaved, and was finally set free.

At the beginning the fourth century the Emperor Constantine realized that Rome was not geographically well-situated as the capital of the vast Roman Empire, and he built Byzantium (thereafter known as Constantinople) to be the capital of the Eastern regions while Rome remained the capital of the West.

This double Roman Empire contained the civilization of Rome, the civilization of the Jews (which admitted no graven image of their God), and the civilization of Alexandria. All three civilizations had their influence on Christian art.

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The earliest Christian monuments, the Catacombs in Rome — the subterranean tombs where the early Christians buried their dead — were decorated with paintings in the style used in the Pompeian villas of the Romans, because many of the painters were converted Romans accustomed to paint in that way. But the early Christians also included large numbers of converted Jews, who had not forgotten the old prohibition against the graven image, and for that reason, and perhaps also on grounds of prudence, the Catacomb painters drew no figures of God or Christ, such as occur soon afterwards in Christian art, but drew instead Orpheus, whom the faithful accepted as a secret symbol for Christ, Daniel in the Lion's Den, in which they recognized the Resurrection, and so forth.

The Emperor Theodosius made Christianity the official religion of the Empire in 388. From that date the organized Church began to establish and direct a Christian art. With its revenues from the faithful, and supported by Imperial wealth and Imperial power, it now built churches all over the Empire, and at the same time it spread the Gospel by means of illuminated manuscripts which made clear the narratives of missionaries to people who could not read.

The celebrated church of S. Sophia (now a mosque)

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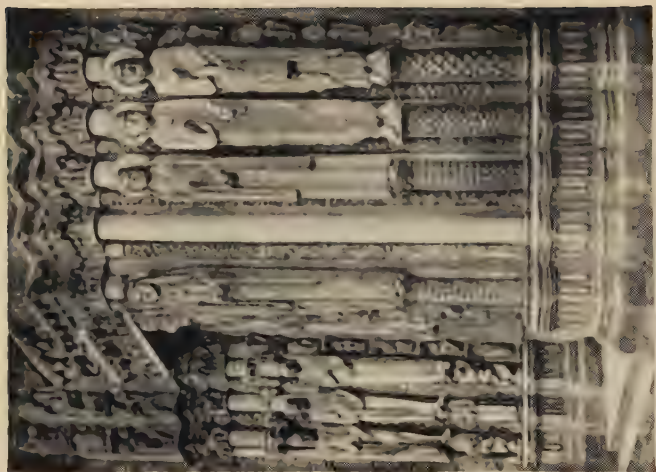
in Constantinople, was inaugurated by the Emperor Justinian, as Head of the Church, on Christmas Eve in 537. The interior was covered all over with mosaic pictures in gold and a thousand colours (like the interior of St. Mark's in Venice, which was copied from it six hundred and fifty years later); and Christian art for the first thousand years consisted of mosaics on church walls or drawings in manuscripts. This art was influenced by traditions from the East and by the traditions of Alexandria — the city which, founded by Alexander the Great and bequeathed to the Romans in 80 B.C., was the intellectual centre of the Empire for three hundred years.

On these foundations Byzantine art developed in its own way, and soon assumed a character that was nearer to that of Egyptian magic and dynastic art than to that of the free and gentle Christian art that was to be developed in the late Middle Ages. The Emperor in Constantinople was all-powerful, like a Pharaoh. Though a Christian he still felt himself Caesar, the God-Emperor, and he demanded worship; and at the same time he was head of the Christian Church, above both the Byzantine and the Roman pontiffs. The Christian Church at this period was the slave of the Byzantine Emperor; and the art which it established was enslaved to the same master who regarded it as a means of im-



The Empress Theodora

*(From the mosaic group in the Church of S.
Apollinare, Ravenna) (Photo. Anderson)*



The 'Old' Porch
(*Chartres Cathedral. Photo. Huet*)



'April' and 'July'
(*Chartres Cathedral. Photo. Huet*)

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pressing the people with the holy might of Caesar and the sanctity of the holy Church.

Under the dual direction of Caesar and the Church Byzantine art depicted the sacred figures in Christian history in rigid, Fear-inspiring images intended to mirror the denizens of Heaven conceived on the model of the Byzantine Imperial Court. At one moment the Church even countenanced images of haloed Caesars in churches. In Ravenna, in the Church of S. Vitale, we can see mosaics of the Emperor Justinian and his wife, Theodora, who both have haloes round their heads, and elsewhere in Byzantine mosaics and manuscripts there are images of haloed Emperors above whose heads attendant angels hold their crowns.

But the Church was not to remain for ever in Byzantine fetters. The Pontiffs in Rome grew steadily in power till in 730 the Pope felt strong enough to defy the Emperor Leo the Isaurian and to defy him on this very point of images. But oddly enough it was the Emperor (influenced perhaps by Mahomedan taunts against the 'idolatrous' Christians) who forbade the use of images and ordered their destruction throughout the Empire, and it was the Pope who insisted on their retention; and Christendom witnessed the astonishing spectacle of the Pope declaring war against the Byzan-

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tine Caesar on behalf of a form of art which the Byzantine Caesars had originally imposed upon the Church. This war was actually fought; the Byzantine troops were defeated, and the Emperor was excommunicated. It was the only time that a war has been fought about art.

As one result of this Iconoclast war the Pope's position was consolidated, and by 800 the Pope and the Emperor Charlemagne combined to found a new Holy Roman Empire in the West from which Byzantine authority was finally excluded.

Another result of this war was the continuation of the Byzantine forms in European art for a further two hundred years. The Church had defended and now retained the rigid Fear-inspiring Byzantine images, and the fixed formulae for the sacred scenes in the narrative manuscripts, because the faithful had learned to venerate the images and to regard the style and the formulae as exclusively appropriate for religious art; and the Greek Church in Russia, for this reason, has retained the Byzantine style in its eikons almost to the present time.

But a change came after the year 1000, which Christendom expected to be the end of the world. When the year passed a cloud lifted and Western Christendom, with surging enthusiasm, began to build churches

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and cathedrals and to invent for the purpose a whole series of new forms of art.

2

This wave of confidence and enthusiasm continued for three hundred years. The churches that arose in the eleventh century in the Franco-German regions of the Holy Roman Empire were built in the style known as Romanesque, which corresponds to the Norman style in England. We can still see this style at Cahors, Conques, Arles, and many other places in France, and at Durham, St. Albans, Chichester, Ely, Winchester, and other places in England. Then at the beginning of the twelfth century the French invented the Gothic cathedral; and all over France, the Netherlands, Germany, and England large edifices with pointed arches, soaring pillars, vaulted roofs, and lofty towers, and a wealth of sculpture and stained glass were erected.

The Gothic cathedrals were built by the people and for the people. The entire populations of whole regions were employed for generations on their construction; they were the work of hundreds of designing artists and thousands of executing craftsmen; and they expressed the knowledge, the faith, and the spirit of later Middle Ages which tried to reconcile St. Domenic's heretic-hunting conception of religion (which had its roots in

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Byzantine tyranny), and the gentler democratic conception associated with St. Francis.

In the Gothic cathedrals we have the old tradition of Byzantine Fear-inspiring formalism in continual conflict with new, free, and gentler forms. At Chartres, the most characteristic of all Gothic cathedrals, we have carved figures in the Byzantine style round the oldest porch, and figures of rigid saints in one set of windows; but the rose windows were designed by men who had regained the Greek freedom of mind and who were allowed to create in line and colour for their own sakes; and in other windows, given to the Cathedral by the various trade guilds, we have pictures of members of the guilds, weaving, tanning, and so forth, and selling their wares to customers. Moreover, side by side with the sculptured figures in the old rigid styles there are carved figures symbolizing the months and seasons by peasants engaged in seasonable work. Thus 'April' examines the blossom of his fruit trees to see if it has 'set,' and 'July' cuts down the corn.

The presence of this 'genre' art in the Gothic cathedrals speaks a spirit quite different from that of the haloed Emperor and Empress at Ravenna. It speaks the spirit that was expressed elsewhere in the sermon of St. Francis to the birds, a spirit that was to grow and

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find still further expression in art through the life and work of St. Francis himself.

St. Francis died in 1226; and his official life by St. Bonaventura was commissioned in 1260. The Franciscan Legend, with its series of tender and dramatic episodes, made a wide popular appeal. Giotto painted the life of St. Francis in the Franciscan Church at Assisi at the very beginning of the fourteenth century; he painted it again in Florence and other places; and all through the century it was a favourite subject with the Italian painters who evolved for it a new narrative art that was free, tender, and dramatic. This Franciscan narrative art was of supreme importance, because it opened the path for free, tender, and dramatic pictures of the life of Christ—for such pictures, in fact, as Giotto himself painted on the walls of the Arena Chapel in Padua, where we can see them to this day.

Giotto worked not in mosaic but in fresco, i.e. in tempera colours direct on the plastered wall; and this art of fresco painting was used from the beginning of the fourteenth century to the end of the fifteenth, and, later still, for mural pictures in thousands of churches in Italian towns.

Compared with oil painting, which was not used till later, tempera painting on walls or panels demands great precision of the artist, because the colours dry at

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once, and it is almost impossible to make alterations; but compared with the working of mosaic, the process is relatively free because the artist can move the brush rapidly and achieve the most delicate curves. Thus the painters who were now allowed by the Church to tell the sacred stories with individual touches had also the freedom of a new technique to help them in their task.

Fresco painting was a specifically Italian development made possible by the accident that the Gothic style in architecture, which sacrificed wall space to stained glass, was not taken up with great enthusiasm in Italy where the architects preferred to develop the Romanesque traditions which provided ample wall-space for this Gothic narrative art.

3

In addition to their mural frescoes the fourteenth-century Italian artists painted altar-pieces for churches and private chapels. These pictures were in tempera on wooden panels and they were fixed in elaborately carved, gilded, and jewelled frames.

These works consisted generally of a centre panel depicting the Virgin and Child or the Annunciation, and panels depicting the patron saints of the region were often placed on either side. Under the altar-piece there was often an oblong panel called a 'pre-

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della' in which the Passion or the life of a saint was narrated.

In the narrative predellas, as in the narrative frescoes, the artists often produced what seem to us quaint and childlike illustrations. But to the spectator of this later medieval period the pictures did not seem at all childlike and quaint. To the medieval mind these pictures were as awful and piteous as the most awful and piteous Tintoretto or Ribera is to us. In front of brightly coloured little illustrations of the martyrdom or miracles of Christian saints the medieval spectator thrilled with horror or ecstasy because he regarded the pictures as literal records of divinely inspired fact.

In one predella of this period we see the dead body of S. Bernardino being carried through the streets and as the corpse passes a sinful woman the holy contact drives the devil from her; and the artist has represented this by painting a little black devil coming out of her mouth. To the medieval spectator this was a plain statement of what actually happened, and he reacted emotionally to the happening in a way that is impossible to the modern spectator.

In other cases we tend to react emotionally to the subjects portrayed in these predella pictures when the medieval spectator would certainly have been unmoved. There is a predella which shows the burning of a gold-

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smith, his wife, and children, because the goldsmith had inadvertently received a silver pyx stolen by a woman from a church. To the modern mind the savagery of such justice is appalling. But the medieval mind contemplated such an execution and its presentation without horror because every one in the Middle Ages had no doubt that good spirits and devils actually inhabited human frames, and when the Church burned and tortured those who denied or questioned religious doctrine or those who, like the goldsmith, were guilty of sacrilege, every one regarded the torture as a charity to the victim because it drove the devil from his body and set free his soul from the devil's grasp. In the case of the goldsmith it was obvious to the medieval mind that the whole family were inhabited by devils and that the flames alone could compass their release.

In these predellas, when ordinary people were shown taking part in the episodes the artists made full use of their new freedom to look at nature and record their observations and their technique here, as in the narrative frescoes, is relatively speaking realistic. But in the Virgin and Child panels the artists retained the formal silhouette and gestures of the Byzantine tradition because their aim was to dehumanize the sacred figures and present them as divine — since the representations of the Virgin and Child as a real mortal woman and a



DUCCIO

Virgin and Child

(Private Collection. Photo. Anderson)

PLATE VIII



GIOTTO

The Angel visiting St. Anne

(Arena Chapel, Padua. Photo. Anderson)

Medieval Christian Art

real mortal child would have appeared to them a gross impiety. But even in these formal figures these artists suffused the Byzantine tradition with the new spirit and with gentle observation.

With these painters of the late Middle Ages we arrive at the period when artists signed their names to their pictures. The dictated art of Byzantium had been anonymous because the artists were treated as tools by their employers. The art of the Gothic cathedrals was also anonymous — because every one contributed to it in some manner or degree. The artists of the fourteenth century signed their names because they were the first Christian artists who were expected to furnish individual work.

The most famous artists of this time worked in Siena and Florence. The Siennese names are Duccio, the Lorenzetti, and Simone Martini; the Florentine names are Giotto, Lorenzo Monaco, and Fra Angelico who lived right through the early fifteenth century — the period of transition between the Middle Ages and the Renaissance.

III

RENAISSANCE ART

I

IN the fifteenth century Italy was covered with small, nominally republican city-states, ruled by one or more rich or noble families, who all had miniature courts which were continually parading for military and hunting expeditions, in wedding processions, carnival celebrations, and so forth. Artists were employed at these courts; they designed the pageantry, and drew from it, in return, the material not only for pictures of contemporary processions, but also for pictures of the Adoration of the Magi, where the Kings eventually became portraits of local notabilities followed by their courts.

Thus, in the Medici Palace in Florence, we can see the 'Journey of the Magi' painted all round a private chapel by Benozzo Gozzoli; the Kings are members of the Medici family, and the procession really represents a hunting expedition from the Medici court; and in Santa Maria Novella, in Florence, we can see Ghir-

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landaio's frescoes of 'The Birth of the Virgin' and 'The Visitation,' where ladies of the Tornabuoni family with their attendants are shown as spectators of the sacred scenes.

Thus also the painter Piero di Cosimo was widely famous as a designer of carnival celebrations; Uccello's celebrated battle picture, now in the National Gallery in London, was one of four panels painted for a Medici bedroom; the banner carried by Giuliano dei Medici in a famous tournament was designed by Botticelli; and Leonardo da Vinci, employed at the Sforza court of Milan as engineer and pageant master, designed costumes and processions, and a bath for the Duchess Beatrice in the castle park.

2

Italian pageantry of the fifteenth century was accompanied on the one hand by numerous local wars and on the other by the revival of learning and rediscovery of antique art that are known as the Renaissance.

The wars had little effect on the character of the art produced or on the lives of the artists. They were fought in the main by Condottieri, or professional captains of arms, who sold their services and those of their soldiers to any Duke or ruling body ready to pay for them for purposes of ambition or of greed. When

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battle-pictures were painted at this period they were conceived as pageant-scenes or tournaments. No Renaissance artists have left us burning protests against war's horrors such as later centuries produced, because the Renaissance wars were less horrible than later wars and on a much smaller scale.

But the revival of learning, known as Humanism, and the rediscovery of the antique had very considerable effects on art, and these effects increased all through the second half of this century and beyond the first quarter of the next.

3

To the end of the fourteenth century men had looked to the Church for their knowledge as well as for their faith. Now men had reached a stage when secular studies were established in their own right. Mathematics and chemistry, geography and history, were now objects of independent study; and the introduction of printing contributed to a movement which included the study of Greek and Latin literary works.

The Renaissance Church still demanded service from the artists and employed them to paint altar-pieces and frescoes in churches, monasteries, and convents, and to carve figures and bas-reliefs. But the service now demanded was the most learned, the most skilful work

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which the artists could produce. The Church, as it were, impounded the new secular science on principle, though for the Church's purposes the science was of no particular use.

It is important to realize that this Renaissance religious art was not really art properly so-called, because the form of the works was evolved not for a religious purpose but as a demonstration of the artist's technical powers; and this is why Ruskin attacked the Renaissance masters who, he wrote, 'polluted their art with the science of the sepulchre, and degraded it with presumptuous and paltry technical skill.'

The scientific movement of the Renaissance extended to all fields of art. In architecture it involved the study of ancient Greek and Roman monuments and the creation of a new Renaissance-classical style; and in sculpture and painting it led the artists to intensive study of all kinds of technical problems — anatomy, perspective, composition, and so forth.

4

Each region produced its own demonstration of this Humanist skill. Padua, for example, a University town, produced a characteristically learned art. Padua had a famous Art Academy directed by one Squarcione, a keen collector of Graeco-Roman statues and reliefs.

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Squarcione made his pupils draw from these antiques and he gave them a tremendous grilling in anatomy and perspective. Both Cosimo Tura and Mantegna were pupils in his school, and Giovanni Bellini of Venice also worked there at one time. Mantegna was the chief demonstrator of Paduan science. The complicated perspective in his frescoes in the Eremitani Church was widely famous; and there is foreshortening in his 'Dead Christ' which the Church would never have permitted in the Middle Ages.

5

Then in Milan there was a school of Humanist artists who were pupils or followers of Leonardo da Vinci. Like the Paduan artists they frequently painted their figures not from life but from antique sculpture.

Leonardo himself had a truly scientific mind. He was architect, engineer, research scientist, sculptor, and painter. He had an intense curiosity to discover the organic nature of phenomena; and the knowledge at which he arrived in a great many fields was the wonder of his contemporaries and is still the wonder of his biographers to-day.

Leonardo grasped the inner architecture of ancient Greek sculpture and his painting was a translation of that architecture into the newly discovered medium of

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oil paint. The head of 'St. Anne,' for example, in the picture of 'The Virgin and St. Anne' in the Louvre might be such a translation of the head of the Hermes of Praxiteles. All Leonardo's heads have this character; and if a head ascribed to him has any other character we can be certain that the attribution is wrong.

6

In the region of Rome the new science produced a demonstration of anatomical knowledge by Luca Signorelli in large mural paintings for the Cathedral of Orvieto, and compositions turned out by Perugino and Pintoricchio who were in partnership as a firm of ecclesiastical decorators and who at one time had Raphael as an apprentice on their staff.

7

When we turn to Florence we find another aspect of the Renaissance, a Neo-pagan art produced by the patronage of a cultured clique.

Florence had her own scientific Humanist painters, men like Masaccio, whose paintings in the Carmine Church were a technical inspiration to several generations of Florentine artists, and Pollaiuolo, who is said to have been the first painter to dissect corpses in his anatomical studies. But Florence also had the wealthy

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Medicis as art patrons and in the Medici circle culture was very much 'the thing.'

A sense of the past, an interest in the ancient pagan world, and an appreciation of the examples of Graeco-Roman sculpture that were continually being unearthed, were essential characteristics of any aspirant to the Medici circle, which collected antique sculpture, read the Greek and Latin poets and commissioned Neo-pagan Latin verse from Humanist poets and Neo-pagan pictures from the painters.

The art produced in these conditions was purely private in its character. The people as a whole had taken part in the public art of the Gothic cathedrals. But in this private art of the Renaissance the people had
x no share. Renaissance art was an aristocratic art produced by cultivated artists and enjoyed by a cultivated ruling minority of the population. The people as a whole saw the scientific Humanist art of the Renaissance which was painted for churches. But they knew and saw nothing of the Neo-pagan Hedonist art produced for private mansions in Florence and villas just outside it. Had the people seen this art, with its nude and lightly draped figures, it would have appeared to them a rather suspect diversion of the rich, just as it appeared to Savonarola who called on the people to burn it in the public square.

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Botticelli was the outstanding Neo-pagan Hedonist painter of this Florentine clique. His 'Birth of Venus' and 'Spring' were painted for the country villa of young Lorenzo di Pier Francesco dei Medici, who had inherited a fortune from his banker father and spent it on entertaining Neo-pagan poets and painters and producing 'high-brow' amateur theatricals, while his cousin Lorenzo the Magnificent was engaged in politics and more public patronage of art. Both pictures are illustrations to verse by the Neo-pagan poet Poliziano, who was a great favourite at the Medici Courts; and in both Botticelli has based the figures on antique sculpture. His 'Venus' is a translation of the antique 'Medici Venus,' the dancing figure in his 'Spring' comes from some antique of 'The Graces,' and the figure of Mercury in that picture is a translation of the antique statue known as 'The Satyr' by Praxiteles.¹

¹ The so-called 'Spring' should properly be entitled 'The Court of Love.' It illustrates an episode in a poem by Poliziano which celebrated the feats of arms and loves of Giuliano dei Medici and contained a scene in the Garden of the Queen of Love where the Graces, Spring, Flora, and the Zephyrs are in attendance. The picture may be a record of an amateur performance of this poem in ballet or dramatic form in Lorenzo's villa, as the head of Mercury is traditionally supposed to be a portrait of Giuliano.

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8

In Venice the pageant art of the early Renaissance had been developed in characteristic forms. The Venetians had always been proud of their lovely city which in the fifteenth and sixteenth centuries took on the appearance which we know to-day. Venetian pageantry and processions were famous even in the pageant age, and Venice was not only the centre of an empire but also a pleasure city for the world. Venetian pageantry was recorded by Gentile Bellini, Carpaccio, and other painters, and thanks to their records we know exactly what happened when the whole of Venice turned out to watch a procession in the square before St. Mark's.

In the sixteenth century the Venetian painters developed these local traditions in large and sumptuous decorative pictures in which Humanists science and Neo-pagan motifs were incorporated; and the pictures of Titian and Veronese are the expression of Venetian opulence and splendour, of Venetian power, and of Venetian religion, which was closely dovetailed with the service of the State.

But between Venetian pageant art of the fifteenth and Venetian decorative art of the sixteenth centuries there stands the figure of Giorgione. This artist produced a new form of Neo-paganism for the ladies in



GOZZOLI

Procession of the Magi (detail)

(Medici Palace, Florence. Photo. Anderson)

PLATE X



MANTEGNA. Dead Christ
(Brera, Milan. Photo. Anderson)

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Venetian palaces, and in the villas on the mainland. His art was the equivalent of the art produced by Botticelli for the dilettanti of Florence; and it was painted at almost the same time.

9

In the later years of the fifteenth century and the first quarter of the sixteenth the Vatican became infected with Neo-pagan culture. The Popes and Cardinals began to form private art collections of their own with galleries of antique sculpture and cabinets of gems; and they soon surpassed the Medicis as personal patrons of the arts.

The Renaissance Popes believed that they had thus evolved a perfect combination of Humanism and Theology. They felt themselves exceedingly broad-minded in thus accepting Renaissance Neo-paganism in art and Renaissance Hedonism in life and believed that this attitude could be reconciled with the execution of the Church's functions and the maintenance of the Vatican's power.

This illusion was about to be shattered by the Reformation and ghastly religious strife; but the Renaissance Popes were able to hug it with satisfaction for a brief period, and it lasted long enough for Raphael to record it in his frescoes in the Vatican.

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Raphael's frescoes in the Camera della Segnatura, so called because it was here that the Popes affixed their seals to documents, depict the elements of this Papal compromise for which the world at that time was so far from ripe. On the right wall of the Stanza Raphael painted Theology or 'The Church Triumphant' (known erroneously as 'The Dispute of the Sacrament'); on the left wall he painted Philosophy or 'The School of Athens' where the philosophers and geometricians of antiquity are portrayed; and on the other walls he painted Poetry or 'Parnassus' where Apollo and the Muses with the poets of Greece and Rome are grouped on Parnassus, and 'Law' typified by pictures of the Emperor Justinian and Pope Gregory XI dispensing articles of faith.

These pictures which thus express a particular attitude to life were planned and carried out as architectural designs. For Raphael was essentially an architect. He made the first plan and model for the new St. Peter's; he built the Loggia of Leo X in the Vatican; and he was Director of Excavations of Ancient Roman Monuments and made plans for the restoration of the buildings that he unearthed.

It is important to remember the architectural nature of Raphael's main achievements because the popularity of certain of his portraits and of his easel pictures for



LEONARDO DA VINCI

Virgin and Child with St. Anne (detail) (cf. Pl. 4)

(Louvre, Paris. Photo. Alinari)



RAPHAEL
Parnassus

(Vatican, Rome. Photo. Anderson)

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churches (most of which were painted by his pupils from his rough designs) has obscured the true character of his life's work.

IO

In the Western lands there was no scientific Humanist or Neo-pagan Renaissance comparable with the Italian. Gothic art, which was indigenous in the West and had produced such imposing monuments, was too firmly rooted in France and the Netherlands for the influence of the Italian Renaissance-classical movement to affect it in more than superficial ways.

François I invited Leonardo and other Italian artists to his court and their influence is seen in the French painting of the School of Fontainebleau; and there are Renaissance elements in the fundamentally Gothic chateaux which the French nobles erected on the Loire. But French art really remained Gothic all through the fifteenth century.

In the Netherlands Italian Renaissance influences are seen in the pictures of Quentin Matsys and others, but Flemish painting was essentially Gothic from the Eycks to Pieter Brueghel.

In Spain the Renaissance-classical innovations are hardly perceptible at all. Spain had been enriched with the buildings put up by the Moors and this influence is

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seen in Spanish Gothic architecture and also in such buildings as affected to some extent the Italian style; and in painting Spain passed almost directly from imitations of Flemish Gothic pictures to the Spanish contributions to the art we call Baroque.

When the sixteenth century dawned conditions outside Italy were mainly too troubled and too grim for a new scientific-Humanist or Hedonist art to develop. While the Renaissance-classical buildings were being built in Rome, Florence, and Venice, and Raphael was calmly painting in the Camera della Segnatura, Torquemada was robbing, burning, strangling, and tearing out tongues in Spain; before Raphael died, Martin Luther had burnt the famous Papal Bull in Wittenberg; and while the Venetians were painting their care-free decorations, Alva and Titelmann were robbing, burning, strangling, and tearing out tongues in the Netherlands; and it was not till the struggle with Spain was over that Rubens appeared to speak the language of the Venetian decorators with a rich Flemish accent that was all its own.

IV SEVENTEENTH-CENTURY ART

I

THE seventeenth century produced (*a*) the Baroque art of Italy and Spain, (*b*) a Picturesque-classical school in Rome, (*c*) the Protestant art of Holland, and (*d*) 'Society' portraits.

Baroque art was an accompaniment of the Counter-Reformation of the Jesuits who blamed the Renaissance Popes for having allowed art, especially painting and sculpture, to become a means of satisfaction to the private patron, and for having neglected its power as a propaganda arm of the Church Militant. The Jesuits, in an effort to make up for what they regarded as serious backsliding, built hundreds of new churches in which they employed hundreds of artists to paint altar-pieces and ceilings.

The altar-pieces thus commissioned were to depict scenes of martyrdom on earth, painted in a way that would move the spectator to pity and terror in the highest degree; the ceilings were to display scenes of ecstasy

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in Heaven painted in a way calculated to excite the spectator to religious exaltation.

The artists were called upon, in fact, to supply a form of art that would have its effect by its own dramatic intensity or its own sentimental appeal; a form of art that would have on the troubled mind of the seventeenth-century spectator the same result as the art of the Middle Ages had achieved on spectators of that time.

In this task the artists were helped by the work of three earlier masters, Michelangelo, Tintoretto, and El Greco, who had all worked in the sixteenth century and developed art in just the direction which the Jesuits now desired for their campaign.

Michelangelo had seen that the compromise so dearly believed in by the Renaissance Popes and Raphael was a tragic illusion. He had sensed the movements of unrest and the rising passions of his own age and the next; and he knew that neither the science nor the hedonism of his time would stand up against the coming storm. He painted Sibylls and Prophets in the Sistine Chapel; and he was himself a prophet, unheeded, of the tragedy to come. In contrast with the calm confidence of Raphael's work in the Vatican the art created by Michelangelo was the passionate thunder of a harassed mind. Raphael's work praised an 'ideal' ordered and static



MICHELANGELO

The Last Judgement

(Sistine Chapel, Rome. Photo. Anderson)



RIBERA

St. Sebastian

(Prado, Madrid. Photo. Anderson)

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world. Michelangelo's lamented a world of confusion and a rush of war.

Michelangelo's work in Rome had been continued in Venice by Tintoretto, the *terribilità* of whose achievements had impressed spectators in his day; and Tintoretto's work had been continued by El Greco, a Cretan, who was trained in Venice and then went to live in Spain.

The Baroque artists of the Counter-Reformation adapted the qualities of these original Baroque masters to the Jesuit purpose, and converted the thunder and compassion of Michelangelo, Tintoretto, and El Greco, to the rant of the tragic actor and the leading lady's tears.

Nevertheless, this theatrical Baroque art, with its violent gestures, crude horrors, forced sentiment, and dramatic light and shade was the last form of religious art properly so-called that has yet appeared. The Baroque movement was the last attempt of the Church to affect the people as a whole by means of art. Since then the Church has been content with artistic *pastiches*, and religious art has become the expression of the individual artist's personal religious faith.

Caravaggio, Domenichino, Guido Reni, and Ribera were among the Baroque painters in Italy. Murillo was a character figure in Spain.

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The Baroque artists all painted non-religious pictures for private patrons, and these pictures exhibit the characteristic Baroque technique. But we must not forget in examining the Baroque secular pictures that the dramatic light and shade and the imposing naturalism which characterize them had been invented for the Jesuit religious purpose, and are only incidental in such works as Caravaggio's 'Narcissus' in Rome or Guido Reni's 'Atalanta's Race' in Naples.

2

In the seventeenth century Rome occupied the position in the art-world that Paris occupies to-day. Artists and students of all nationalities went there to study the arts, and the foreign colony in Rome produced its own development of art.

This development can best be described as the invention of the Picturesque-classical furniture picture for the houses of the rich. In the construction of such pictures the artists obeyed the classical principles of Renaissance composition. Some painted pagan subjects; others evolved the Classical-picturesque landscape based on the backgrounds in the works of the Renaissance masters, notably Carpaccio.

The outstanding painters of this development were two Frenchmen, both domiciled for the greater part of



FUMIANI. Ceiling (detail)

(Church of San. Pantaleone, Venice. Photo. Alinari)



REMBRANDT
Christ Carried to the Tomb
(*Etching. British Museum*)

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their lives in Rome—Nicholas Poussin and Claude Lorrain.

3

Meanwhile, another form of art was being developed by the Protestants in Holland. The Dutch after the social revolution which followed the fight with Spain soon became prosperous and soon produced a confident middle class. The Dutch middle-class man of moderate means called for pictures that would flatter his vanity, for pictures describing a world in which he could feel at home, and above all for pictures that he could afford to buy. In response to this demand there arose the Dutch portrait, the Dutch 'genre' picture, and the Dutch landscape, which depicted the Dutch middle-class man, his wife, and family, his home, and his favourite dog, the meadows where his cattle grazed, the taverns where he met his friends, the hovels where his labourers lived, the sea that was the source of his prosperity, and the food and drink in which he copiously indulged.

These pictures proved a huge success. The demand became great and the supply—since small naturalistic pictures of this kind are quite easy to paint—soon out-distanced the demand. Holland in the seventeenth century produced thousands of painters, and hundreds of thousands of pictures, most of which were bought

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in the open markets, like boots or vegetables, and for prices that were much the same.

At the same time there was a Renaissance in Holland. 'Culture' became the fashion among the merchant princes of Holland as it had been the fashion among the merchant and ecclesiastical princes in Florence and Rome; and side by side with the popular art for the middle classes there was a Humanist Dutch-Italian art produced for a cultured minority by Dutch artists who had worked in the foreign colony in Rome or who were influenced by Italian painting of the time.

The names of the Dutch artists of the two classes are too numerous to detail (the curious may find some in the book I have devoted to this school¹), but one Dutch artist stands apart from all the others—Rembrandt—the creator of Individualist art.

With Rembrandt we have, in fact, a new art, an art describing the artist as a man. Some people like Rembrandt's manner of painting; others find it messy and dull; but no one denies that in Rembrandt's work we have contact with an artist who was translating his personal thought and feelings into paint. And this is equally true whether the subject is a portrait or a religious theme; for while the Italian and Spanish

¹ *An Introduction to Dutch Art*, by R. H. Wilenski (Frederick Stokes, N. Y.).

Baroque painters were making the last important effort to achieve official religious art, Rembrandt was creating a new type of religious picture—the picture expressing the artist's personal religious faith.

Rembrandt is thus the founder of the Romantic movement of the nineteenth century which mistrusted all art that served a public purpose and proclaimed the doctrine that the only art of value was art which expressed the artist's personal reactions as an individual man.

4

Social conditions in all countries in the seventeenth century favoured the production of the 'Society' portrait. In Renaissance times most of the painters, including the masters—Raphael, Titian, Tintoretto, and Rubens, for example—had painted such portraits on their off-days; and a few painters had specialized in this type of work. In the seventeenth century the number of the professional 'Society' portrait painters very much increased; and some of the painters became exceedingly rich men.

Santvoort and van der Helst were the most successful 'Society' portrait painters in Holland. Van Dyck had great success in Antwerp, Genoa, and England; and Velasquez was the 'Society' portrait painter of the Court of Spain.

V

EIGHTEENTH-CENTURY ART

I

IN the year before Rembrandt died Louis XIV began the rebuilding of Versailles, and inaugurated a new era of dynastic art that rivalled the dynastic arts of the Pharaohs in Egypt and of the God-Emperors of Rome.

Louis XIV was 'the Lieutenant of God.' He took the sun as his emblem; he was the *Roi-Soleil*; and he built the Palace of Versailles as his temple. More than half the nobility of France was domiciled in this vast palace and engaged continuously in ceremonious ritual round the person of the King. The Royal establishment numbered fourteen thousand persons; five hundred men were employed on the ceremonies connected with the King's meals; a hundred nobles carried out elaborate ceremonies when he arose in the morning; as many more attended when he retired at night; and when courtiers passed through his chamber — whether he was present or not — they genuflected before the Royal bed as before an altar in a church.

The whole artistic resources of France were concen-

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trated in glorification of Louis XIV at Versailles and in Paris. Versailles Palace with its Hall of Mirrors, its gilt and painted ceilings, its carved wood-work and sumptuous furniture, and Versailles Park with its endless vistas, its lakes and gardens, are still with us — though a little dilapidated — as the prime symbol of this last dynastic decorative art that was imitated in all the palaces of Europe for a hundred and fifty years. In the heart of Paris we can still see the Place des Conquêtes (now called the Place Vendôme and the home of dress-makers) that was built to honour the Roi-Soleil, and in Paris also we can see the Porte St. Denis and the Porte St. Martin, the Roman triumphal arches that were put up to welcome Louis, the new Caesar, after victories in Germany and Holland.

A vast French industry of applied art was created for Versailles by the Roi-Soleil's minister, Colbert, the Mussolini of his time, who worked sixteen hours a day and reorganized France. Colbert encouraged the Gobelins, Aubusson, and Beauvais makers of fine tapestries, he founded the Sèvres factory to compete with German porcelain, the St. Gobain factory to compete with Venetian glass, and the Alençon lace factory to compete with English and Venetian lace. His aim was to acquire for the French the reputation of the finest artist-craftsmen in Europe, because he knew that such

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a reputation would be a great cash asset to the State. He succeeded; the reputation and the revenue persist to this day.

In pursuance of the same policy Colbert organized the French Academy of Fine Art in Paris; and in Rome he founded a branch of the French Academy as a central meeting place for the colony of French artists and students.

Louis XIV died in 1715. Louis XV continued the decorations of Versailles, and both Madame de Pompadour and Madame du Barry were keen patrons of the decorative arts. But the Court was no longer the sole point of focus for the French architects, sculptors, painters, tapestry and cabinet-makers, porcelain manufacturers, and so forth. Paris now contained a large number of cultivated private patrons among the aristocracy and upper bourgeoisie, who employed artists and craftsmen right up to the Revolution. There was also a large demand from abroad for pictures and furniture by the French eighteenth-century artists. All the palaces and great houses built in imitation of Versailles required furniture in appropriate style; and on the eve of the Revolution—which temporarily destroyed the whole industry—France was exporting work by her artist-craftsmen to an annual value of close on 3,000,000 livres.



RIGAUD

Louis XIV

(Louvre, Paris. Photo. Bulloz)



GAINSBOROUGH. Mrs. Moody and Her Children

(Dulwich Gallery. Photo. W. F. Mansell)

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The character of French decorative art throughout the eighteenth century can be studied in the Wallace Collection in London, and in the American museums, notably the Metropolitan Museum of New York and the Museums of Philadelphia, Boston, and Chicago. There we can see the sometimes classical and sometimes flamboyant, and always admirably made furniture, the Sèvres porcelain, the bronzes by Falconet, and the marble portraits by Houdon; and there, in painting, we have the boudoir pictures of Watteau and his followers, the rococo decorations by Boucher, arbiter of taste in the reign of Louis XV, the light fantasies of Fragonard who lived right through the Revolution, and the work of Chardin who translated into French terms the Dutch pictures of domestic life.

2

Meanwhile there were artistic developments in England. While Hardouin-Mansart was building Versailles, Sir Christopher Wren was rebuilding St. Paul's, and the buildings put up by Wren at Hampton Court were an imitation of Hardouin-Mansart's style. At the same time, the West End of London was rebuilt in the Dutch red-brick style that we can still see in the Temple, Queen Anne's Gate, Barton Street, Westminster, and elsewhere — the style that continued through the first

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quarter of the eighteenth century, and was determined, in so far as materials and proportions were concerned, by an Act of Parliament after the Great Fire.

The second quarter of the eighteenth century marks the beginning of English painting properly so-called — for while Boucher was painting in pink and blue the *Rising and the Setting Sun* as designs for tapestries that were to delight La Pompadour, Hogarth was painting the ‘*Marriage à la Mode*’ series and making his drawings for ‘*Beer Street*’ and ‘*Gin Lane*.’

Hogarth had to live by the sale of engravings from his satirical pictures, because in the reigns of the first two Georges, the English moneyed aristocracy adorned their houses with foreign pictures, mostly old masters, bought in Italy on the ‘grand tours’ that were then considered an essential part of the education of fashionable young men. For the same reason Richard Wilson, who painted picturesque-classical landscapes in the style of Claude Lorrain, was unable to sell his pictures for the greater part of his life though English collectors had been among Claude’s most enthusiastic patrons.

But by the time George III had been king ten years the situation was different. By 1770 portraits by English painters had become fashionable, and in the applied arts also there was a demand for English work.

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The change was brought about by the great increase in English wealth and political power in the mid-eighteenth century. Wealth creates the desire for elegant surroundings. Robert Adam, who could design elegant houses, was therefore called on to build Syon at Brentford, Osterley a few miles away, Ken Wood at Hampstead, the Adelphi on the River, and so forth; Wyatt, Chambers, Dance, Holland, and Soane were called upon for other mansions; and Nash built the Regent Street Quadrant and terraces in Regent's Park.

Elegant surroundings call for elegant appointments; and this demand by the rich men of the eighteenth century called forth the elegant furniture of Chippendale and his successors, the silver work of Sheffield designed to harmonize with the Adam and Chippendale styles, and the porcelain of Worcester, Derby, and Chelsea.

The English craftsmen of the eighteenth century were all excellent workmen, quite as excellent as their colleagues in France, and for their designs they looked frequently to the same source of inspiration, i.e. the Graeco-Roman art of the excavations round Naples which Madame de Pompadour's architect brother had been among the first to copy and adapt. But, unlike the French, they were able to continue their work to the end of the century and into the first decades of the

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next. Then, when the machine age came, this English craftsmanship perished, though we all still use machine-made copies of this art to-day.

It was the fashion all through the eighteenth century for English travellers to bring back antique Graeco-Roman marbles from their Italian grand tours, and mansions like Holkham and Petworth contained notable collections. Towards the end of the century this taste was at its height and one Gavin Hamilton, an English painter who had turned dealer, was able to sell scores of antique marbles from the Villa d'Este, and Hadrian's Villa at Tivoli, and other places, to Lord Shelburne and other collectors in England.

This fashion and the influence of the Italian sculptor, Canova, led the English sculptors of the late eighteenth and the early nineteenth century to assume that the function of sculpture was to imitate the works of ancient Athens, Alexandria, and Rome.

Great possessions produce self-satisfaction, and self-satisfaction produces a demand for portraits; and just as the wealthy Dutch in the seventeenth century found Van der Helst and Santvoort, so the wealthy English in the eighteenth found Gainsborough and Reynolds.

Gainsborough took Van Dyck as his model. He could catch a likeness, and he made the ladies who sat to him appear extremely thin. Reynolds tried to com-

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bine the techniques of Rembrandt and Titian. He made the ladies who sat to him appear more healthy than those of Gainsborough. But he had great difficulty about the likenesses, and many of his portraits were refused by the sitters because the resemblance was not considered good.

With the increase of the prestige of art and artists in England it became the fashion for young ladies to learn drawing and painting. The demand created a supply of drawing masters. One of these, John Crome, a drawing master of Norwich, who imitated the landscapes of the Dutch painters, was the leader of the group of similar painters known as the Norwich School, and Norwich-Dutch landscapes, with rather brighter greens, were painted at the turn of the century by John Constable.

3

Art in Venice in the eighteenth century also developed in characteristic forms. Venice in this period was more than ever the pleasure resort of Europe. Carnival, when masks were worn, lasted for six months in the year, from the beginning of October to Christmas, and from Twelfth Night to Easter, with an additional fortnight for Ascension. Life in Venice was now one round of gaiety. The patrician families shirked the

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offices of State and spent all their time in the arms of women or at the gambling establishments of which the city was then full.

In this atmosphere the Venetian painters of the eighteenth century produced views of Venice and other places with the aid of a camera obscura, little journalistic pictures of Venetian carnival and social life modelled on the Dutch pictures of the preceding age, and decorations for the palaces of such patrician families as were still disposed to spend their money in this way.

The principal view-makers and social chroniclers were Canaletto, Guardi, Bellotto, and Longhi. The principal decorator was Tiepolo who imitated Veronese and adapted the technique of the Baroque ceiling painters to secular subjects, using the effects of perspective devised by the Baroque religious painters to suggest the flight of sacred figures through the roof to Heaven, for the purpose of suggesting the flight of Venus and pink Cupids above the heads of dancers and gamblers at the Ridottos.

4

In the reign of Louis XV the French Academy of Art started an annual Salon, or public exhibition of its members' works; these Salons have continued in France to the present time, and similar exhibitions now take

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place in most European capitals and in the leading cities of America. The Paris Salons and other such exhibitions created a one-day-a-year-art-inspecting public whose taste soon began to influence art, because artists began to work with a view to producing sensational or journalistic pictures to attract attention from this public. Such exhibitions, moreover, soon created the art-critic, because the one-day-a-year-art-inspecting public demanded guidance in finding its way round, and men who made the study of pictures their profession came forward to act the part of guides.

In England the Royal Academy of Art was founded in 1768 and Reynolds was elected the first President. Reynolds worked incessantly to improve the status of the artist in England. He instituted the Academy banquet to which royalty, the aristocracy, and high personages of state were invited; and he worked hard himself to make and hold a position in the social world. His work has proved successful; sixteen members of the English Royal Academy to-day are knights.

Both the French and English Academies established art schools which provided training in accordance with the artistic standards that prevailed among the members at the time.

VI NINETEENTH-CENTURY ART

I

THE French Revolutionary Government made the painter Louis David its art-dictator. David had been trained in the French Academy in Rome. As art-dictator he designed and organized Revolutionary *fêtes* and processions and abolished the Academy and the artist-craftsmen's guilds. Art under David's direction was restricted to Revolutionary propaganda, either direct, as in his own picture of the 'Death of Marat,' or indirect, as in austere pictures of classical subjects, in which the supposed virtues of Republican Rome were intended to symbolize the virtues of the new Republic. Under David's rule it was more than a man's life was worth to produce decorative art in the light style of the old régime. Boilly, an engraver of dainty *scènes galantes*, was denounced to the Revolutionary Committee, and only saved his head by hastily beginning a large picture of a Revolutionary subject.

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Napoleon, First Consul in 1800, Emperor in 1804, found time between his campaigns to call for a new dynastic art to celebrate his triumphs. He summoned David to paint the vast picture of his coronation, now in the Louvre, and the picture called 'The Emperor distributing Eagles,' now at Versailles; he re-established the Academy, and revived the cabinet-making industry by demanding a new 'Empire' style to decorate his palaces and those of Josephine and Marie Louise. But his reign was too short and harassed to permit of a new dynastic art comparable to that of Louis XIV. He ordered the Arc de Triomphe at the head of the Champs Elysées in 1806 to celebrate the victories of La Grande Armée, and he made alterations in the architect's design with his own hand, but he was not destined to witness its completion, and only his ashes brought back from St. Helena passed beneath it.

The Napoleonic wars called forth a number of characteristic pictures. Gros, who had fought in Napoleon's battles, painted the episode at Jaffa (when Napoleon, to encourage the morale of his troops, made a personal inspection of soldiers suffering from fever in the hospital), and 'Napoleon at Eylau,' where from a pile of dead and dying a wounded soldier rises on his elbow to cry, 'Vive l'Empereur!' as Napoleon passes.

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On the other hand, Goya, stirred to the depths of his being by the horrors of the French invasion of Spain, paused in his regular work of painting portraits and produced a set of etchings of war in all its brutality that are among the tragic documents in art; and Wiertz in Brussels painted 'Napoleon in Hell,' and the picture called 'Nineteenth-Century Civilization,' which shows a woman leaping from a window with her child in her arms while soldiers fire at her.

2

After the fall of Napoleon the annual Salons became the central point of focus of French art; the general public became patrons, and Louis XVIII, Charles X, Louis Philippe, Napoleon III, and the Republican Governments became merely individual patrons in that public. At the same time the artists began to quarrel among themselves about the principles that should govern their productions. The attack on the decorative art of the late eighteenth century, made as Revolutionary propaganda by David, had set a precedent for attacks on David's own art-principles as soon as those principles had ceased to have a propaganda value and had to stand on their own legs; and all through the century there was a continuous battle between the apostles of 'classical' art based on ideas of order, and the apostles



GERARD. Eros and Psyche

(Louvre, Paris. Photo. Alinari)



DELACROIX. 'Liberty Leading the People'

(Louvre, Paris. Photo. Giraudon)



GOYA. 'Disasters of War'
(*Etching, British Museum*)

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of a new aesthetic of individual expression—an aesthetic called the Romantic movement—which was an aspect of the Individualism that came out of the French Revolution.

Both sides in this battle carried formidable guns, because both sides were artistically well educated. The Revolutionary Government had sequestered works of art and also the great Royal collections, and had transferred them to the Louvre, which had become a national museum open to the public. Napoleon, moreover, had looted works of art in Italy, and the Louvre galleries were crowded with Italian old masters which the Parisian art students could study until 1815, when the Allies returned them to Italy. Both groups of artists were thus able to point to precedents for their art principles. The Classicists pointed to Graeco-Roman art and Raphael, and the Romantics to Gothic freedom, the passion and movement in the works of Michelangelo and Tintoretto, and the individualism of Rembrandt. The Classicists drew strength from the ensconced position of their Academy stronghold, while the Romantics had behind them the driving power of the mental outlook of the time which mistrusted ensconced authority and formal order, and put its faith in unfettered individual endeavour.

Leading painters of Davidian 'classical' pictures were

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Gérard, Girodet, and Ingres — though Ingres was a Romantic at heart.

Leading Romantics were Géricault and Delacroix.

3

The demonstration of these rival principles took the form of huge pictures painted for the Paris Salons, where the public, though they imperfectly comprehended the principles, expressed preferences for one type of picture or the other, in much the same way that the public nowadays express preferences at automobile shows, though they imperfectly comprehend the rival principles of construction that are being demonstrated by the cars.

As these demonstration pictures had not been demanded by any religious, political, or social organization, the problem of what to do with them when the Salon closed became each year more embarrassing. Like the 'Blue Bird' or the 'Golden Arrow,' the pictures were of no use to any section of the public, but it seemed a pity to destroy them. The Luxembourg Palace was accordingly arranged as a Gallery to receive them, and other galleries were established in the French provinces to take some of the overflow.

4

Meanwhile, the once-a-year-art-inspecting public that went to the Salons, a public consisting for the most part of the prosperous middle class that had grown up since the Revolution, were demanding small pictures for their homes and demanding, as the Dutch middle classes had demanded before, that these pictures should be portraits of themselves, their surroundings, and their daily life; the hundreds of painters replied by painting such pictures in imitation of the Dutch pictures of two centuries before.

5

Then in the middle of the century the camera arrived. This event had no effect on the painters of the Salon demonstration pictures which had become by this time mainly demonstrations of the artists' desire to attract attention in the show; and it had no effect on the painters of pictures of everyday life for middle-class homes. But by thinking artists it could not be ignored, and in the second half of the century there arose a new type of artist—the artist consciously engaged in the quasi-scientific activity of attempting either (*a*) to rival the camera, or (*b*) to discover exactly what the painter can achieve that is denied to the intelligent man armed

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with a camera, and to build up a new art of painting based on this residuum. Nineteenth-century Romantic art in its culminating form, Impressionism and Post-Impressionism followed as results of this quasi-scientific activity.

Nineteenth-century French Romantic art in its culminating form was a continuation of the individualism of Rembrandt. The artists extracted from Rembrandt's art the element of personal comment that could not be achieved by the camera and built their own art on that. They sought unusual emotive fragments in the world around them and stressed the unusual and emotive aspects of those fragments in their work. This art was essentially the expression of the individual artist's emotional reactions. It set out to serve no public purpose. It was personal emotional comment for its own sake.

Outstanding figures in this experiment were Degas, Van Gogh, and the sculptor Rodin.

The French Impressionists tried to defeat the camera at its own game. They realized that the camera could only record degrees of light, obstructions to light, reflections of light, and relations of light and shade; and they experimented in the quasi-scientific activity of recording phenomena as the camera records them but with the addition of colour. They limited their palette to the colours of the spectrum, and recording everyday

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life around (as the descriptive painters of pictures for French bourgeois homes were doing and as the Dutch painters had done before) they limited their records to effects of phenomena in spectrum-coloured light.

Outstanding figures of this experiment were Monet, Renoir, Sisley, and Pissarro.

The Impressionists, intent on the quasi-scientific study of the play of coloured light, abandoned as unnecessary for their purpose the particular aspects of scientific skill which had come into art in the Renaissance and Baroque times—the knowledge of anatomy, perspective dramatic composition and so forth. They were soon joined by painters who found that this freedom from the Renaissance and Baroque standards revealed the possibility of a new and enchanting pastime—the rapid notation in oil paint of transitory effects. Thrilled with this discovery these painters launched a new conception of the painter's function. 'Oil painting,' they cried in delight, 'can defeat the camera when it is oil painting for oil painting's sake.'

The outstanding artist of this calibre was Manet.

The Post-Impressionists who were transitional figures between nineteenth- and twentieth-century art continued the slow fighting retreat before the camera's onslaught. They called for a revival of the principles of formal decorative composition which the Impressionists

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had rejected and they experimented with devices based on the compositions in Oriental art, which was then being studied for the first time in France.

The outstanding figure in this experiment was Gauguin, who went to the South Sea Islands in a desperate attempt to find inspiration in fresh material.

6

There was at first no public to buy the work of these artists who were fighting for pictorial art against the camera. Manet at the age of forty had not sold a picture; and both Van Gogh and Gauguin lived in poverty till they died. The derivative painters of the Salons who buried their heads in the sand and denied the camera's menace declared that the 'new-fangled' painting was merely eccentricity and incompetence; and the general public were likewise blind to the real situation.

But gradually thinking critics and dilettanti began to see what these several forms of effort were about; appreciation of the experimental pictures grew; and gradually dealers came forward to invest in the works at low prices, to put them in storage, and to sell them eventually with handsome profits for themselves.

In England the most striking feature of the first half of the century was the artists' ignorance of the art productions of the past. A few artists travelled abroad, but the majority remained at home and were almost entirely unacquainted with the works of the Old Masters. There were magnificent old pictures and many antique marbles in the private mansions of the wealthy; but the ordinary artist never saw them; and the names of most of the Old Masters were mere names to the English art student till the Prince Consort arranged the historical art displays in the Crystal Palace and in the Art Treasures Exhibition in Manchester, and Ruskin's influence encouraged gifts to the London National Gallery, which was built in 1838, but did not contain a representative collection till the later years of the century.

The annual exhibitions of the London Royal Academy (like the French Salons) were now the centre of focus for English artists, and to attract attention in these shows soon became an indispensable condition of success.

The Academy, true to the ideal set by Reynolds, made these exhibitions primarily social functions where portraits of well-known people were displayed; but it also

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hung (*a*) illustrations to Shakespeare and other pictures to intrigue or impress the general public, and (*b*) the concoctions of Turner who was a globe trotter and alternated between the Picturesque-classical furniture-picture tradition of Claude, with the new Romantic creed that he had come across in Paris, and the Norwich-Dutch naturalism of Constable, and (*c*) small rural landscapes and descriptive pictures of everyday life on the Dutch and Franco-Dutch models which the general public could buy for their homes.

8

Then, in the year 1848, two or three young English art students looking through a book of engravings of frescoes by a fifteenth-century Florentine vowed to imbue their pictures with the Pre-Renaissance spirit as they conceived it; and at the same time these 'Pre-Raphaelites,' as they called themselves, set out to defeat the camera by attempting to rival its unselecting vision and by 'going,' as Ruskin exhorted them, 'to nature, rejecting nothing, selecting nothing, and scorning nothing.'

Outstanding figures in the Pre-Raphaelite experiment were Millais and Holman Hunt.

The opposite attempt to defeat the camera — the attempt to limit painting to functions outside the camera's



FRITH. 'Derby Day' (detail)

(National Gallery, London. Photo. W. F. Mansell)



RENOIR

'Le déjeuner des Canotiers'

(Phillips Memorial Gallery, Washington, D.C.)



PAUL NASH. 'We are making a New World'

(Photo. by Imperial War Museum, London)

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powers — was made in England by Whistler, an American who had studied in Paris and was acquainted with the works of the Impressionists and of Manet.

The effect of the Pre-Raphaelites' work in the 'fifties and that of Whistler in the 'seventies is well known.

'Hideous,' 'revolting,' 'disgusting,' 'deformed,' 'loathsome,' 'absurd,' 'affected,' 'ill-drawn,' and 'puerile' were some of the adjectives used of the Pre-Raphaelites' pictures; the London *Times* accused the artists of disorder of mind and eye, and declared that 'this morbid infatuation which sacrifices truth, beauty, and genuine feeling to mere eccentricity . . . deserves no quarter at the hands of the public'; the *Athenaeum* said: 'Their ambition is an unhealthy thirst which seeks notoriety by means of mere conceit. . . . Their trick is to defy the principle of beauty'; and a clergyman published a pamphlet beginning: 'Woe, woe, woe to the . . . young men of stubborn instincts calling themselves Pre-Raphaelites.'

Whistler was regarded by the English Academic artists as an impostor and Ruskin accused him of 'flinging a pot of paint in the public's face.'

9

While the Pre-Raphaelites and Whistler were being reviled, Frith was making a fortune from subject pic-

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tures of everyday life which were exhibited in the London Academy (where a policeman was stationed to keep back the crowd) and afterwards engraved; other painters were doing the same thing; yet others were imitating the Paris Salon demonstration pictures and attracting attention in the Academy that way.

As the English demonstration pictures, like their French prototypes, had not been called for by any religious, political, or social organization, and as, like their French prototypes, they were frequently of enormous size, the same problem of what to do with them after the Academy exhibition also arose here; and eventually the Tate Gallery in London and galleries in the English provincial cities were instituted to receive them.

IO

The influence of the French Romantic movement, which exalted the Gothic above the Renaissance-classical tradition in architecture, caused a Gothic revival in England from the second quarter of the century onwards. The Houses of Parliament were completed in 1850 and the Law Courts in 1882. Ruskin's writings about Gothic architecture contributed to the spread of this movement which was reflected in the applied arts. William Morris who wove pseudo-Gothic

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tapestries with his own hand inspired the English Arts and Crafts movement which tried to revive hand industry to combat the advance of machine-made furniture, pottery, and so forth. The influence of the Pre-Raphaelite movement also contributed to a Gothic revival, as far as subjects were concerned, in the paintings of Pre-Raphaelites of the second generation.

Burne-Jones, who combined imitation of the pictures of Botticelli with his pseudo-Gothic Pre-Raphaelitism, was a Pre-Raphaelite of the second generation.

When the century closed the general public in England were admiring works by Burne-Jones, by the imitators of Whistler, and by Watts who painted pictorial sermons in a technique imitated from the sumptuous decorative art of the Renaissance Venetians

VII

TWENTIETH-CENTURY ART

I

IN the bird's-eye review of the centuries that have preceded our own we have seen important religious and social organizations calling for art for religious and social purposes, dictating the character of that art, and paying the artists for their pains; we have in a word seen such organizations calling the tune and paying the piper. But in the nineteenth century we have observed that no such important religious or social art-employing organization existed; that in their stead there had arisen new organizations consisting, in France, of the Academy of Art, the Salon Jury, and the Beaux Arts Schools, and, in England, of the Royal Academy, the Academy Jury, and the Academy Schools; in the United States, the National Academy of Design, New York, and similar institutions in other large cities; and that the purpose for which these organizations had arisen was understood to be not religious or social but 'artistic.'

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This position continued in the fourteen years that preceded the war; and the 'artistic' Academic organizations had by this time become so powerful (not only in France and England but in most other countries as well) that they assumed the right to dictate the character of the art of the age, though they were not able to employ artists in any works of public service and not willing to spend their revenues in purchases of works of art. Indeed these organizations claimed the right to call the tune and not only not pay the piper but draw large revenues for themselves by charging every member of the public who attended the performance.

It is important to realize that these Academic organizations — which persist to-day — are self-elected bodies, priesthoods in service of themselves; and that in order to justify their existence they deem it necessary to propound artistic doctrine, to denounce all other forms of art as 'heresies,' and to refuse to exhibit pictures by artists who question or defy their doctrines.

The doctrines of these Academic organizations have of necessity changed in the course of their history. But they have always been a canonization of some artistic 'heresy' of fifty years earlier; and the Academic organizations have always for this reason used the 'heresy'

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of fifty years earlier as a rod with which to chastise the dominant 'heresy' of their own day.

Thus in 1830 the French Academic doctrine, in defence of its members who were painting imitations of David's pictures, called the eighteenth-century art of David 'Real Art' and used it to chastise the Romantic 'heresy' of 1830; by 1880 the French Academy had canonized the Romantic art of 1830 and were using it to chastise the Impressionist experiment of the 'seventies and 'eighties; and both the French and English Academic doctrines of 1930 have now canonized nineteenth-century Impressionism, which they refer to as 'Real Art,' and use it to chastise the 'modern' or Cubist-classical movement. But the history of European art from 1880-1930 is the history of the original 'heresies,' and the — quite literally — millions of works produced by Academicians and their followers in imitation of those 'heresies' fifty years later have no significance in art history at all.

At the turn of the nineteenth to the twentieth century, original artists tried to meet the obstructing Academic organizations by organizations of their own which would make their work known to the general public and bring some gate-money to their pockets on the Academic plan. In Paris, the Salon des Indépendants, the Salon d'Automne, the Salon des Tuileries,

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and so on, and in London the New English Art Club, the London Group, and so on, were successively created. But these counter-organizations soon showed a tendency to develop the vices of the Academic organizations and eventually most of the serious research artists evolved the system of the one-man show in a dealer's gallery, which is their usual method of making known their work in all capitals to-day.

As things stand at present there is now in all countries a definite cleavage between the Academic organizations and the experimenting research artists; the first still draw large revenues from the once-a-year-art-inspecting public (and, in England, also from letting their galleries for functions like the Flemish, Dutch, and Italian Exhibitions); and the second have now, everywhere, their own small public of dilettanti, collectors, critics, and enterprising dealers, whose support has enabled them to bring about the Cubist-classical Renaissance of our time.

2

I have discussed the character of this contemporary Renaissance and its relation to nineteenth-century art in my book 'The Modern Movement in Art' which was written to explain it.¹ Stated very briefly, it is a

¹ *The Modern Movement in Art*, by R. H. Wilenski (Frederick Stokes, N. Y.).

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conscious attempt to defy the camera by the doctrine that architecture is the Mother of the Arts, an idea which starts with the assumption that painting and sculpture are fundamentally activities of the same kind as architecture; and at the same time it is a reaction in the field of thought against the Romantic Individualism of the nineteenth century, and a reaction in favour of an attitude to life that puts its faith more in order, intellect and collective effort than in the unfettered expression of individual emotion.

In France the nineteenth-century heralds of this movement were Cézanne and Seurat who are related to the Modern movement (which has now spread to most parts of the civilized world) in much the same way that Michelangelo and Tintoretto were related to the Baroque movement of the seventeenth and that Rembrandt was related to the Romantic movement of the nineteenth century.

The pioneer work of Seurat and Cézanne has been continued in the twentieth century by Pablo Picasso, a young Spaniard domiciled in Paris who has been the central figure of the Cubist-classical movement for the last twenty years. Picasso's early pictures demonstrate that he had nineteenth-century Romantic art in his pocket. But he felt that the expression of sensibility, and the cult of the emotive fragment, were out



PICASSO. 'Belle Nature Morte'

(Photo. De Hauke, New York)



Modern American Buildings

(Photograph by Hoppé)

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of tune with the attitude of the new age; and he laid the foundations of the new European art — which is, incidentally, also the art of the New York skyscraper — with those flat-pattern and box of bricks non-representational pictures that have since become famous. Later he built on that foundation in landscape, figure groups and portraits. As a Spaniard he escaped the war and was able to continue his experiments without interruption.

When the war came Picasso's attitude to art was seen to be the only possible attitude to life itself in the new conditions. The first shell blew nineteenth-century Romantic Individualism to blazes. The cult of individual sensibility and individual freedom was clearly an obsolete ideal in this new phase of life. Order, centralized control, co-operation, and discipline became the new ideals; and Cubism was seen to be the symbol of twentieth-century life.

3

In England, before the war, there was one artist, Wyndham Lewis, who had seen the point of the Cubist experiments in France; Lewis tried to explain the Cubist attitude to young English artists, and his influence prepared them for their trials and triumphs in the war.

All the young English artists of the Modern move-

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ment served in the war; and the war created in England a social organization which had need of art of a certain character, and was willing to pay for it.

That organization was the British Ministry of Information which decided that records of the war on a large scale might serve the political purpose of the moment and also have historical importance. The Ministry, accordingly, secured power to transfer a number of young artists from active service to its own ranks and to employ them on painting pictures of the war. Later, older artists who had not served, were also employed, and the Canadian War Memorials Committee commissioned a series of war pictures from both types of artist for a War Memorial Hall in Ottawa.

The response of the younger artists to their opportunity was seen in one-man shows and large exhibitions organized by the Ministry and by the Canadian War Memorials Committee in London and it can be seen to-day to some extent in the British Imperial War Museum and the Canadian Galleries. Lewis painted gunners in the field; Paul Nash painted records of the devastated areas; C. R. W. Nevison painted soldiers on the march and men in hospitals; W. Roberts painted a gas attack; Stanley Spencer mule convoys bearing wounded in Macedonia; and Eric Kennington, in a picture called 'The Victims,' showed Canadian soldiers

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marching through mountains of rusty scrap iron and barbed wire. In America Joseph Cummings Chase was sent by the Government to France in 1918 to paint portraits of American Generals and 'doughboys.' These young artists, who had seen modern war from the inside, were yet able to grasp its configuration as a whole and to set that down in the pictorial language of their day because already, before the war, they had learned to look on the Cubist attitude as the symbol of twentieth-century life. The older artists painted the twentieth-century war in the romantic spirit of the nineteenth century.

4

After the war both the French and English artists of the Modern movement returned to their quasi-scientific labours of research; and such artists are now to be found in all civilized lands. Artists of this calibre know that their researches are an aspect of the intellectual effort of the age; they know that they can expect neither moral encouragement nor pecuniary support from the Academic organizations; and they know that their work, like that of the research scientists, must of necessity be incomprehensible to the general public till some popular artists have exploited it in social forms.

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Such exploitation now takes place on every side. We see the results of the Cubist-classical researches in architecture, in sculpture, and in furniture; we see them in painting all over the world and especially in Italy where the classical tree has so frequently borne fruit; we see them in the streamlines of motor-cars and in the new arterial roads, in clothes, in textiles, in publicity drawings and the covers of magazines.

In spite of protests from old gentlemen, who still live mentally in the Romantic nineteenth century, formal order and formal design are gradually replacing expressions of personal emotion and records of emotive fragments in all fields of art. Gradually, all the world is beginning to realize that we live in an age of co-ordinated effort, of instantaneous world-wide communications, of moving photographs and aeroplanes, of skyscrapers of steel and concrete factories, and scientific skill; that this age has a pattern of its own as all ages have had before it; and that the Cubist artists, who were ridiculed and reviled, were the first to recognize this pattern, to accept it, and to resolve to work out its development.

5

Thus the human activity that we call art, which began with the creation of the magic image to secure some

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vital need, which has been at other times a most powerful instrument of tyranny and at others again a most powerful instrument of religion, has now become an activity pursued for its own sake by a small group of experimenting artists who are kept going by another small group consisting partly of people who believe in the metaphysical value of this work as an accompaniment and symbol of contemporary thought, and partly of people who hope to make profit eventually from these artists' researches.

Socialism or another war may make it impossible for the experimenting artists and their supporters to exist. But after both groups have disappeared, Socialism, or another Ministry of Information, may one day decide to use art as an instrument for imposing its ideas on the people as a whole as Pharaohs and Caesars and the Church have so often used it in the past. If that happens will the artists be forthcoming? Undoubtedly—since demand creates supply.

VIII

AMERICA AND ART

EDWARD ALDEN JEWELL

ONLY really primitive peoples begin at the beginning, and even they, as soon as any sort of intercourse with other peoples (primitive or civilized) sets in, play give-and-take in the matter of influence. Thus art that develops in an entirely primitive way must be sought largely in the mists of prehistoric time, and assimilation of alien culture commences almost as far back. We know what the Greeks owed to Egypt; what Rome owed first to the Etruscans, then to Greece and Byzantium; what so-called "modern" Europe owes to a maze of ancient culture both Western and Eastern. In America the process is sharply and conveniently dramatized, for here we have to deal not with a race that has slowly evolved out of the primitive state but with culture arbitrarily transplanted, in the first place, from an old hemisphere to a new by means of the establishment of colonies; and the time consumed in the process of American artistic development to date is, as history is estimated, so brief that we may trace its stages from yesterday. Notwithstanding, a

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native art has come into being, insecure though its foothold may be and groping though its efforts at self-expression still are.

To speak first of architecture, one of the 'best' American periods covers the opening century or so of colonial existence, when wealth dependent upon industry and trade had not yet come into being and the simple, if borrowed, art of construction — disciplined, besides, by a gradually waning Puritan prejudice against beauty or even comfort — concerned itself exclusively with local conditions: conditions imposed by the rigors of life in a wilderness that must be conquered for survival. Certain extant examples of early frame structures, and of later ones inspired by the early ideal, retain the original form sufficiently for purposes of study, revealing (unsuspected by the builders) a beauty in their drab utilitarian plainness that was destined to be lost more or less as affluence and a degree of ease crept across the expanding nation, leaving in its wake reflected European modishness no longer so saliently related to environment.

In all the periods, however, with their succeeding 'revivals' — Classical, Gothic, Greek, Romanesque, and what-not — instances of good as well as of dubious or bad taste have frequently been pointed to. And, operating as a kind of undercurrent, geography took

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increasingly a hand in determining architectural types, so that, for instance, the Colonial and subsequent building of the South was not to be mistaken for that of New England, while racial elements also played their definite part in creating types reflecting now English, now French, now Dutch or Scandinavian preference. In the nineteenth century a wave of Polyglot, crested with jigsaw, jimcrack, and conglomerate rococo, carried all before it. This was American Victorian — early, mid, and late — reasserting that America was essentially a mirror in which, howsoever distortion might figure, reflection played over again the follies and the excellencies of Old World dictate.

National vicissitude necessarily produced ups and downs in the art life of the country. The Revolution, the War of 1812, the Civil War, each in turn retarded artistic growth; but each was, as inevitably, followed by an impetus of reconstruction. And ever — no doubt at the time all but imperceptibly — the mysterious native nucleus was forming, product in part of a deepening fusion of races, in part of a steadily entrenching homogeneity of 'place.' This applied to both architecture and the crafts. Paul Revere, to mention a very early craftsman, was more than an able silversmith; Duncan Phyfe did more than merely copy the furniture designs of Heppelwhite and the Directoire.

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Except for scattered examples, little that resembled a true native stamp appeared upon painting and sculpture until relatively late in the game. Exceptions should be recorded. There was Patience Wright of pre-Revolutionary New Jersey, who modelled those remarkable figures in wax; there was William Rush, patriot and Philadelphia councilman, who, a veritable pioneer, carved wooden figureheads for ships and even more ambitious subjects, animated with personal feeling and with a species of 'archaic classicism' not to be dismissed as altogether derivative. But as soon as they could, our rising young sculptors and painters hurried abroad, to acquire the knowledge of their craft that was not procurable at home. Out of wholesale imitation — or, if you prefer, of inspiration ill-digested — an age of mediocrity developed, which, save for heartening highspots, has proved extremely durable. Here once more, as in the realm of the architect, we may dig back through layer upon layer of changing European taste. The Graeco-Italian ideal, fostered by Canova and others, gave way before a tide of Parisian elegance which, as regards both sculpture and architecture, reached its apogee in that refulgent frosted Victorian optimism that called itself the Chicago World's Fair of 1893; a bland and charming optimism not, perhaps, effectively challenged until the Armory Show of 1913

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in New York declared twentieth-century warfare upon the furbelows of the preceding century's last quarter.

With portraiture and battle scenes the early American painters chiefly busied themselves. No more extraordinary documents of the Revolution exist than the canvases by John Trumbull, who might not be strong on anatomy but who knew how to turn his heroes into demi-gods. The best known — the most internationally known — painters of that general epoch were Gilbert Stuart, John Singleton Copley, Earle, the various Peales, and Benjamin West. We have used the word international, and indeed, as Benjamin West may serve to witness, American influence, reversing the prevailing tables, was able even then to make itself felt on the other side of the Atlantic. West, expatriating himself, actually became president of the British Royal Academy. For the moment to disregard historical sequence, to his name were subsequently added those of artists like Whistler and Sargent, Mary Cassatt and Jacob Epstein, who, though Americans by birth, were to become in their maturity world figures of not negligible stature.

Meanwhile, art at home was writing chapters that, however they might be destined to terminate, began with much gusto and in an atmosphere of enthusiastic sincerity. The Hudson River School brought the art

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of landscape painting to the fore. Divided as regards approach to subject, it ran now to romanticizing, now to meticulous realism. Both camps had their exponents, their hangers-on; and both were responsible for much that came to pass at the time. But there were other forces afoot. While Thomas Cole, one of the Hudson River School's founders, essayed (as did still more assiduously his pupil F. E. Church) to be 'sublime,' Alexander Wyant, a contemporary of genius, was gravitating more toward the then fashionable Barbizon School of France. In fact an American Barbizon School got under way, numbering among its members men like Inness, Hunt, and Homer Martin. Often work of this period was seen to possess a strong and haunting beauty. More pungent, certainly more catholic, if never comparable artistically, was the gay flood of color prints by Currier and Ives, which may not be ignored in any survey by the unfolding American scene. These phases were succeeded by response to the schools of Düsseldorf and of Munich (this was the period of Duveneck and Chase), and to French Impressionism, which caught up, though not to their undoing, artists like Twachtman, J. Alden Weir, Maurice Prendergast — with Childe Hassam and to some extent Ernest Lawson as continuing practitioners. Conspicuously planted among these fluxes were certain striking

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individual figures — Albert Ryder, Ralph Blakelock, Winslow Homer, Thomas Eakins — who, if they were not unaffected by the currents all about them, helped keep alight, in a special way, the often menaced native torch.

With Post-Impressionism, everything underwent galvanizing reorganization. This movement, born in France, synchronized with the changed mood, the quickened tempo, of the twentieth century. The conflagration that began as Fauvism, Cubism, and Futurism spread to the United States, becoming an art factor of waxing importance here with the event of the Armory Show and through the instrumentality of various progressive factors, including Alfred Stieglitz's '291' gallery. Much of the work of young American moderns made (and has continued to make) little effort to conceal the frank spirit of adulation that shaped it. At the same time, we were producing artists sensitively keyed to the era, yet equipped for the task of carving paths of their own. George Bellows, Arthur B. Davies (a timeless artist who only very slightly 'dates') and Robert Henri were among the strongest exponents of the century's first quarter, while among the still living might be mentioned numerous artists and sculptors — Marin, Sloan, Burchfield, Chapin, Georgia O'Keeffe and many more — who have to their credit produc-

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tion that invites comparison with the best contemporary work abroad. Mural art too, after a prolonged period of marking time with derivative or obsolete manners, shows signs of speaking in the home idiom.

Architecturally, the case is both encouraging and perplexing. The present century saw the birth of a genuine American type of building, the skyscraper, created to meet the requirements of immense overcrowded urban communities. Stupendous things have been accomplished as regards bulk and soaring verticals. The set-back, made urgent a few years ago by zoning laws, quickly revealed unsuspected possibilities in the way of diversifying silhouette and introducing a new plastic note. The American skyscraper is definitely a contribution, and here, upon the whole, has been achieved our most commanding native expression. However, although faced with an opportunity similar to that enjoyed by creators of the great architectural forms of the past, American architects have not fully availed themselves of it, or have lacked the courage of convictions upon which true originality is seen to depend. Unique in the matter of height, imaginative in the use of varied material, generally striking in mass effect, our skyscrapers too often reveal the builder's timidity, or his lack of vision, which has resulted in

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what sometimes appears to be a panicky eleventh hour borrowing, on wholesale or piecemeal scale, from European 'periods,' not excluding contemporary European experiment. It is frequently argued in defense that a melting-pot may legitimately express itself in a free *mélange* of racial sources. But the collective impact of hit-or-miss, indiscriminate, superimposed borrowings from Old World culture has laid us open to criticism. That such criticism is in the main well-founded, and that it is at length being more thoughtfully weighed, some of the newer skyscraper examples testify — notably some of the less pretentious and less famous business structures of mid-town New York. In America ecclesiastical architecture (like that also of our Roman Bath railroad stations) has for the most part travelled far afield for inspiration. The 'average' American church, whatever its aesthetic shortcomings, could scarcely have blossomed anywhere else; but little that is really pioneering in this direction has been attempted. True, there are recent instances of skyscraper churches, which, by combining with the secular, have gone a long way toward establishing a unique type. On the other hand, ambitious cathedrals, like St. John the Divine in New York City, continue in general to pattern themselves after the great old structures of Europe, even taking pride in the fact that, as opposed to standard

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steel and concrete construction, they require many years (though not, alas, centuries) in the rearing.

It seems now to be pretty generally felt that there are inherent in American civilization pure American forms by means of which the genius of a slowly organizing race may become articulate in every field of aesthetic creation — not forgetting that of interior decoration, in which, so far, native development has been the most faltering.

We are still, as it were, on the threshold, and it is impossible to foresee what our artists may succeed in making of potentialities that at any rate cannot but be called incalculably rich.

SELECTED LIST OF ART WORKS

Some of the outstanding works of art in six of the great public galleries of the United States to be studied in connection with chapters of this book.

AT THE ART INSTITUTE OF CHICAGO

Chapter I. GREEK

Stamnos, decorated with scenes of Dionysiac festival by the 'Chicago Painter,' c. 450 B.C.

Column crater, decorated with the madness of Salmo-
neus, by the 'Alkimenos Painter,' c. 440 B.C.

Chapter II. ITALIAN, XIII CENTURY

TUSCAN, *Virgin and Child*. (Ryerson Loan Collection.)

BOLOGNESE (?) School, diptych, representing (a), *Virgin and Child with Archangels Gabriel and Raphael*, (b), *Crucifixion with Virgin and St. John*. (Ryerson Loan Collection.)

ITALIAN, XIV CENTURY

SPINELLO ARETINO, *St. Francis and His Company before Pope Honorius III*. (Ryerson Loan Collection.)

ALLEGRETTO NUZI, *Enthroned Bishop*. (Ryerson Loan Collection.)

Selected List of Art Works

Chapter III. ITALIAN, XV CENTURY

JACOPO DEL SELLAJO, *Susanna Accused by the Elders and Judgment of the Elders.* (Ryerson Loan Collection.)

GIOVANNI DI PAOLO, *Six panels from the life of St. John the Baptist.* (Ryerson Loan Collection.)

PERUGINO, Four predella panels: *Nativity, Baptism of Christ, Christ and Woman of Samaria, Noli me tangere.* (Ryerson Loan Collection.)

CARLO CRIVELLI, *Crucifixion.*

ITALIAN, XVI CENTURY

VERONESE, *Madonna with Saints.*

TITIAN, *Danaë.* (Spaulding Loan Collection.)

TINTORETTO, *Mars and Venus with Three Graces.*

MORONI, *Portrait of Ludovico Madruzzo.*

RAPHAEL, *Portrait of a Papal Secretary.* (Anonymous Loan.)

SPANISH, XV CENTURY

MASTER OF THE ST. GEORGE, *St. George and the Dragon.* (Deering Loan Collection.)

SPANISH, XVI CENTURY

EL GRECO, *Assumption of the Virgin.*

Chapter IV. SPANISH, XVII CENTURY

VELASQUEZ, *St. John in the Wilderness.* (Deering Loan Collection.)

Chapter V. ITALIAN, XVIII CENTURY

TIEPOLO, *Four illustrations for Tasso's 'Gerusalemme Liberata.'*

Selected List of Art Works

Chapter VI. ENGLISH, XIX CENTURY

CONSTABLE, *Stoke-by-Nayland*.

ROSSETTI, *Beata Beatrix*.

SPANISH, XIX CENTURY

GOYA, *Six Moments from the Capture of the Bandit Maragato by the Monk, Pedro de Zaldivia*. (Ryerson Loan Collection).

FRENCH, XIX AND XX CENTURIES

DELACROIX, *Lion Hunt*, 1861.

COURBET, *Mère Grégoire*.

MANET, *Jesus Insulted*.

MONET, *Argenteuil*.

RENOIR, *Two Little Circus Girls*.

RODIN, *Adam* (bronze).

CÉZANNE, *Corbeille de Pommes*.

VAN GOGH, *Bedroom at Arles*.

GAUGUIN, *Mahana no atua*.

SEURAT, *Dimanche à la Grande Jatte*.

Chapter VII. FRENCH, XX CENTURY

PICASSO, *Le Guitariste*.

Chapter VIII. AMERICAN ART

RALPH EARLE, *Mother and Child*.

COPLEY, *Lord Mayor of London*.

STUART, *George Washington*.

INNESS, Butler Collection of Works by George Inness, twenty-two examples.

WHISTLER, *In the Studio*.

Selected List of Art Works

SARGENT, *Mrs. Dyer.*

THOMAS EAKINS, *Music.*

WINSLOW HOMER, *Watching the Breakers.*

GEORGE BELLOW, *Portrait of his Mother.*

ARTHUR B. DAVIES, *Maya — Mirror of Illusions.*

ROBERT HENRI, *Himself.*

AT THE BOSTON MUSEUM OF FINE ARTS

Chapter I. EGYPTIAN

Fourth dynasty, Slate pair, Mycerinus and his queen.
Twelfth dynasty, Painted wooden sarcophagus from El Bersheh.

SUMERIAN

C. 2500 B.C., Diorite head of Gudea.

CRETAN

C. 1600 B.C., Ivory and gold statuette of Snake Goddess.

GREEK

C. 470 B.C., Three-sided marble relief corresponding to the Ludovisi throne.

Fourth century B.C., Marble head from Chios.

Fourth century B.C., Marble head of Aphrodite.

Fifth century B.C., Red-figured Attic vase (kantharos) by Brygos.

ROMAN

First century B.C., Terra cotta Roman portrait.

Chapter II. SPANISH, XII CENTURY

Catalonian Romanesque fresco from the apse of Santa Maria del Mur.

Selected List of Art Works

ITALIAN, XIV AND XV CENTURIES

FRA ANGELICO, *Madonna and Child with Angels*.

Chapter III. SPANISH, XVI CENTURY

EL GRECO, *Portrait of Fray Felix Hortensio Palavicino*.

Chapter IV. DUTCH, XVII CENTURY

REMBRANDT, *Portrait of Doctor Nicholas Tulp*.

SPANISH, XVII CENTURY

VELASQUEZ, *Don Baltazar Carlos with his Dwarf*.

Chapter VI. SPANISH, XIX CENTURY

GOYA, *Portrait of Artist's (?) Son*.

FRENCH, XIX CENTURY

DELACROIX, *Pietà*.

DEGAS, *Carriages at the Races*.

MONET, *Rouen Cathedral*.

RENOIR, *La Seine à Chatou*.

ENGLISH, XIX CENTURY

TURNER, *The Slave Ship*.

Chapter VIII. AMERICAN ART

PAUL REVERE, *The Chandler tray*.

GILBERT STUART, 'Athenaeum' portraits of *George and Martha Washington*.

JOHN SINGLETON COPLEY, *Portrait of John Quincy Adams*.

WILLIAM MORRIS HUNT, *Portrait of General Weye*.

WINSLOW HOMER, *The Fog Warning*.

GEORGE BELLOWES, *Emmia and her Children*.

AT THE CLEVELAND MUSEUM OF ART

Chapter I. EGYPTIAN

Bas Relief, *Sculptor's Studies*. XVIII Dynasty. 1580-1350 B.C. (John Huntington Collection.)

ASSYRIAN

Bas Relief, *Genie Kneeling Before a Sacred Tree*. IX century B.C. From the Palace of Assurnasirpal at Nimrud, Asia Minor. (?) (The J. H. Wade Fund.)

GREEK

Bronze Figure, *Apollo*. IV Century B.C. Praxiteles Style. (The J. H. Wade Fund.)

ROMAN

Marble Statue, *Portrait of A Statesman*. Age of Augustus. 27 B.C.-14 A.D. (The J. H. Wade Fund.)

Chapter II. BYZANTINE

Ivory, *Virgin and Child Enthroned*. (Called *The Stroganoff Ivory* and One of the Most Important in Entire World) XI Century A.D. (Gift of J. H. Wade.)

Ivory Box. Ivory Coffret. XI-XII Centuries. (Gift of J. H. Wade, John L. Severance, F. F. Prentiss and William G. Mather.)

Selected List of Art Works

FRENCH, XII CENTURY

Romanesque Capitals. Two Groups. Central Stones: *The Ascension*, and *The Annunciation*, Respectively. (Gift of John L. Severance in Memory of His Wife, Elizabeth Dewitt Severance.)

FRENCH (FROM LIMOGES), END OF XII OR EARLY XIII CENTURIES

Champlevé Enamel Cross. Called *Spitzer Cross*. (Gift of J. H. Wade.)

GERMAN, SECOND HALF OF XIII CENTURY

Rock Crystal Cross. Gold and Enamel. (Cross of the Emperor Rudolph, First Hapsburg Emperor of the Holy Roman Empire.) (J. H. Wade Fund.)

FRENCH, XV CENTURY

Painting, *A Bishop*. (Gift of the Friends of the Cleveland Museum of Art.)

Chapter III ITALIAN, XVI CENTURY

JACOPO ROBUSTI (called TINTORETTO), *Madonna and Child*. (The John Huntington Collection.)

SPANISH, XVI CENTURY

EL GRECO (Dominico Theotocopuli), *The Holy Family*. (Gift of the Friends of the Cleveland Museum of Art in Memory of J. H. Wade.)

Chapter IV. ITALIAN, XVII CENTURY

BERNARDO STROZZI, *Minerva*. (Gift of the Friends of the Cleveland Museum of Art.)

Selected List of Art Works

ITALIAN, XVII AND XVIII CENTURIES

ALESSANDRO MAGNASCO, *The Synagogue*. (The J. H. Wade Fund.)

FRENCH, XVII CENTURY

NICOLAS POUSSIN, *Landscape with Nymphs and Satyrs*. (Gift of J. H. Wade.)

Chapter V. ENGLISH, XVIII CENTURY

SIR JOSHUA REYNOLDS, *Portrait of Mrs. Collyear, as Lesbia and Her Dead Bird*. (Gift of J. H. Wade.)

Chapter VI. ENGLISH, XIX CENTURY

JOSEPH MALLORD WILLIAM TURNER, *Carthage*. (Gift of Mr. and Mrs. J. H. Wade.)

FRENCH, XIX AND XX CENTURIES

CLAUDE JEAN MONET, *Antibes*. (Gift of J. H. Wade.)

PUVIS DE CHAVANNES, *Summer*. (Gift of J. H. Wade.)

HENRI DE TOULOUSE LAUTREC, *Portrait de Monsieur Boileau*. (The Hinman B. Hurlburt Collection.)

ODILON REDON, *Portrait de Mlle. Violette H.* Painted in 1910. (The Hinman B. Hurlburt Collection.)

ODILON REDON, *Orpheus*. Painted after 1913. (Gift of J. H. Wade.)

Chapter VIII. AMERICAN ART

ROBERT FEKE, *Portrait of Charles Apthorp*. (The John Huntington Collection.)

JOHN SINGLETON COPLEY, *Portrait of Nathaniel Hurd*. (The John Huntington Collection.)

Selected List of Art Works

ALBERT P. RYDER, *The Race Track or Death on the Pale Horse*. (The J. H. Wade Fund.)

THOMAS EAKINS, *Turning the Stake Boat*. (The Hinman B. Hurlburt Collection.)

WINSLOW HOMER, *Early Morning after a Storm at Sea*. Painted in 1902. (The J. H. Wade Fund.)

MARY CASSATT, *La Sortie du Bain*. (Gift of J. H. Wade.)

GEORGE BELLOW, *Stag at Sharkey's*. (The Hinman B. Hurlburt Collection.)

ARTHUR B. DAVIES, *Hermes and the Infant Dionysus*. (The Hinman B. Hurlburt Collection.)

AT THE DETROIT INSTITUTE OF ARTS

Chapter II. FRENCH

Gothic Chapel, c. 1500, from the Chateau Lannoy in Herbeville in Lorraine. Represents the last phase of French Gothic art.

ITALIAN, XIV CENTURY

NINO PISANO, *Madonna and Child*.

Chapter III. ITALIAN, XV CENTURY

SANDRO BOTTICELLI, *The Resurrected Christ*.

LUCA DELLA ROBBIA, *Madonna and Child*.

ITALIAN, XVI CENTURY

GIOVANNI BELLINI, *Madonna and Child*.

TITIAN, *Man with a Flute*.

Doge Girolamo Priuli.

TINTORETTO, *Ceiling painting, Allegorical subject*.

CORREGGIO, *The Mystic Marriage of St. Catherine*.

Mater Amabilis.

MICHELANGELO, *Pencil sketch for the hand of Man in the 'Creation of Man' in the Sistine Chapel*.

FLEMISH, XV CENTURY

PETRUS CHRISTUS, *St. Jerome in His Study*.

GERARD DAVID, *The Annunciation*.

HANS HOLBEIN, *Sir Henry Guildford*.

Selected List of Art Works

FLEMISH, XVI AND XVII CENTURIES

PETER PAUL RUBENS, *Abigail meeting David with Presents.*

Philip Rubens (portrait).

Chapter IV. SPANISH, XVII CENTURY

MURILLO, *The Immaculate Conception.*

RIBERA, *Head of an Old Man.*

ZURBARAN, *Portrait of a Girl.*

VELASQUEZ, *Portrait of a Man.*

FRENCH, XVII CENTURY

CLAUDE LORRAIN, *A Seaport.*

FLEMISH AND DUTCH, XVII CENTURY

REMBRANDT, *The Visitation.*

Head of Christ.

An Old Woman.

WILLEM KALF, *Still Life.*

MEINDERT HOBBEEMA, *A River Scene.*

JACOB VAN RUYSDAEL, *An Amsterdam Cemetery.*

ANTON VAN DYCK, *Marchesa Spinola.*

Portrait of a Man.

Jan Wildens and His Wife.

VAN DER HELST, *Portrait of a Man.*

Chapter V. FRENCH, XVIII CENTURY

CHARDIN, *Dead Rabbit.*

HUBERT ROBERT, *Park Scene.*

NICOLAS LANCRET, *The Repast of the Hunting Party.*

FRANÇOIS BOUCHER, *Birth of Venus.*

Mill at Charenton.

Selected List of Art Works

ENGLISH, XVIII CENTURY

WILLIAM HOGARTH, *Portrait of a Young Woman*.

SIR HENRY RAEBURN, *Hon. Henry David Erskine*.

REYNOLDS, *Sir Brooke Boothby*.

Mrs. Chalmers.

GAINSBOROUGH, *Mrs. Mead*.

WILLIAM OWEN, *Child with Kitten*.

JOHN HOPPNER, *Sir Thomas Hardwicke*.

RICHARD WILSON, *A Classical Landscape*.

JOHN CROME, *Coast Scene*.

ITALIAN, XVIII CENTURY

TIEPOLO, *Madonna and Child*.

Alexander the Great and the Women of Darius.

CANALETTO, *View of the Doge Palace*.

Chapter VI. FRENCH, XIX AND XX CENTURIES

JACQUES LOUIS DAVID, *Roman Youth with Horse*.

Roman Warrior.

INGRES, *Portrait of a Lady*.

GÉRICAUT, *Portrait of an Artist*.

CLAUDE MONET, *Water Lilies*.

Gladioli.

COURBET, *Midday Dream*.

ROSA BONHEUR, *Summer*.

TROYON, *Cattle at the Trough*.

RENOIR, *Graziella*.

DEGAS, *Portrait of a Woman*.

Two Women Seated.

SISLEY, *Church at Moret after the Rain*.

PISSARRO, *Old Ramparts*.

Selected List of Art Works

RODIN, *The Thinker*.

MEUNIER, *The Hammerman*.

VLAMINCK, *Winter Landscape*.

VAN GOGH, *Self-portrait*.

Chapter VII. FRENCH, XX CENTURY

MATISSE, *An Interior*.

DERAIN, *Still Life*.

Landscape.

Nude.

GERMAN, XX CENTURY

PAUL KLEE, *Moon Beams*.

Chapter VIII. AMERICAN ART

GILBERT STUART, *The Todd Family*.

General Amasa Davis.

COPLEY, *Mrs. Gayton*.

WOOLASTON, *Mrs. William Allen*.

Colonel William Davis.

BADGER, *John Adams*.

BLACKBURN, *Col. Theodore Atkinson*.

KENSETT, *Landscape*.

INNESS, *The Apple Orchard*.

WHISTLER, *Self-portrait*.

CHASE, *Self-portrait*.

WYANT, *Landscapes*.

EAKINS, *Dr. Horatio C. Wood*.

WEIR, *A Follower of Grolier*.

AT THE PENNSYLVANIA MUSEUM OF ART,
PHILADELPHIA

Chapter II. FRENCH, XV CENTURY

Tapestries:

Triumph of Fortitude.

'*Esperance.*' Tournai, Belgium.

Scene of Courtly Life. Touraine.

ITALIAN, XV CENTURY

FRA ANGELICO DA FIESOLE, *St. Francis in Ecstasy.* (John G. Johnson, Loan Fairmount Collection.)

UNKNOWN ASSISTANT OF GIOTTO, *The Annunciation.*

The Nativity.

The Crucifixion. (John G. Johnson, Loan Fairmount Collection.)

FLEMISH, XV CENTURY

HANS MEMLING, *Half Figure of the Christ.* (John G. Johnson, Loan Fairmount Collection.)

ROGIER VAN DER WEYDEN, *Christ on the Cross.*

Virgin and St. John.

Virgin and Child. (John G. Johnson, Loan Fairmount Collection.)

Selected List of Art Works

Chapter III. FRENCH, XVI CENTURY

Cabinet in Two Sections. Ile-de-France School. Walnut, carved with mythological subjects, in the style of JEAN GOUJON. Enriched with inlays of green marble. (Ex. Coll. Foulc.)

ITALIAN, XVI CENTURY

Two Vases. Italy, XVI Century. Della Robbia enameled pottery, lapis in colour. Of baluster shape, decorated, with dolphin handles. (Ex. Coll. Foulc.)

Marble Doorway from Rome. Renaissance period.

Marble Doorway from Verona. Renaissance period.

Three Tapestries: *The Labors of Hercules: Hercules and Cacus, Hercules Supporting the World, Hercules Struggling with Cerberus.* (Ex. Coll. Foulc.)

SANDRO BOTTICELLI, Four Predella Panels: *Christ Preaching, Feast in the House of Levi, Noli me Tangere, Last Moments of the Magdalen.* (John G. Johnson Collection.)

MASACCIO (Follower of), *The Temple.* (John G. Johnson Collection.)

MILANESE FOLLOWER OF LEONARDO DA VINCI, *Underpainting for Head of Woman.* (John G. Johnson Collection.)

JACOPO ROBUSTI TINTORETTO, *Portrait of a Venetian Admiral.*

Portrait of a Venetian Senator. (John G. Johnson Collection.)

TITIAN (Tiziano Vecello), *Portrait of Filippo Archinto.* (John G. Johnson Collection.)

Selected List of Art Works

PAUL VERONESE, *Portrait of a Gentleman*. (John G. Johnson Collection.)

GENTILE BELLINI (School of), *Portrait Bust of Lorenzo Guistiniani*.

The Nativity. (John G. Johnson Collection.)

GIOVANNI BELLINI, *Madonna and Child*. (John G. Johnson Collection.)

VICTOR CARPACCIO, *Story of Alcyone*. (John G. Johnson Collection.)

CARLO CRIVELLI, *Pietà*. (John G. Johnson Collection.)

ANTONELLO DA MESSINA, *Bust of a Young Man*. (John G. Johnson Collection.)

GIOVANNI BATTISTA TIEPOLO, *Glory of St. Dominic*. (John G. Johnson Collection.)

FLEMISH, XVI CENTURY

PIETER BRUEGHEL THE ELDER, *Shepherd Fleeing from the Wolf*. (John G. Johnson, Loan Fairmount Collection.)

PIETER BRUEGHEL THE YOUNGER, *The Marriage Dance*. (John G. Johnson, Loan Fairmount Collection.)

JAN VAN EYCK, *St. Francis Receiving the Stigmata*. (John G. Johnson, Loan Fairmount Collection.)

PETER PAUL RUBENS, *Christ on the Cross*.

Emblem of Christ Appearing to Constantine.

Romulus and Remus.

Landscape with Goatherd.

Landscape with Philemon and Baucis. (John G. Johnson, Loan Fairmount Collection.)

Selected List of Art Works

SPANISH, XVI CENTURY

Carved Wooden Ceiling, Renaissance period, from Seville.

EL GRECO (Domenico Theotocopuli), *Pietà*.

Portrait of a Lady.

Christ on the Cross with the Virgin and St. John.

(John G. Johnson Collection.)

Chapter IV. FLEMISH, XVII CENTURY

ANTON VAN DYCK, *The Crucifixion.*

The Portrait of Lady Philadelphia Wharton. (John G. Johnson Collection.)

DUTCH, XVII CENTURY

REMBRANDT HARMENSZ VAN RIJN, *The Finding of Moses.*

Christ on the Cross. (John G. Johnson Collection.)

DUTCH 'GENRE,' XVII CENTURY

PIETER DE HOOCH, *Scene in the Barn.* (John G. Johnson Collection.)

GABRIEL METSU, *Young Lady Sewing.* (W. P. Wilstach Collection.)

ADRIAEN VAN OSTADE, *Peasants Drinking at a Window.* (John G. Johnson Collection.)

JAN STEEN, *The Doctor's Visit.* (John G. Johnson Collection.)

GERARD TERBORCH, *The Guard Room.* (John G. Johnson Collection.)

JOHANNES VERMEER, *The Lute Player.* (John G. Johnson, Loan Fairmount Collection.)

Selected List of Art Works

SPANISH, XVII CENTURY

BARTOLOME ESTEBAN MURILLO, *Christ in the Desert*. (John G. Johnson Collection.)

JUSEPE DE RIBERA (Spagnoletto), *Saint Sebastian*. (W. P. Wilstach Collection.)

DIEGO RODRIGUEZ DE SIBERA Y VELASQUEZ (?), *Maria Theresa of Austria*. (John G. Johnson Collection.)

ITALIAN, XVII CENTURY

TIEPOLO, *Venus and Vulcan*. (John G. Johnson Collection.)

Chapter V. FRENCH, XVIII CENTURY

A set of Gobelin tapestries: *Don Quixote guided by Folly, Sancho's Departure for the Island of Baratavia, Don Quixote sends Sancho to ask Permission to see the Princess, Sancho mistakes a Peasant Girl for Dulcinea, and Don Quixote served by the Ladies*. Cartoons by COYPEL; rose-colored ground.

Beauvais tapestry: *Fêtes de Village à l'Italienne*, designed by FRANÇOIS BOUCHER. French, 1736.

CLAUDE LORRAIN; *Sunset on the Bay*. (John G. Johnson Collection.)

ITALIAN, XVIII CENTURY

BERNARDO BELLOTTO, *View Comprising Peschiera Fondaco dei Tedeschi*. (John G. Johnson Collection.)

A Bridge Scene. (W. P. Wilstach Collection.)

GIOVANNI ANTONIO CANALE (Canaletto), *View from the Laguna*. (John G. Johnson Collection.)

Selected List of Art Works

FRANCESCO GUARDI, *Festival of the Bucentaur*. (John G. Johnson Collection.)

PIETRO LONGHI, *The Engagement of a Singer*. (W. P. Wilstach Collection.)

ENGLISH, XVIII CENTURY

RICHARD PARKES BONINGTON, *Landscape in Normandy*. (W. P. Wilstach Collection.)

THOMAS GAINSBOROUGH, *Miss Linley*. (George W. Elkins Collection.)

Lady Rodney.

A Classical Landscape. (John Howard McFadden Collection.)

Landscape—Rest by the Way. (W. P. Wilstach Collection.)

WILLIAM HOGARTH, *The Fountaine Family*. (John Howard McFadden Collection.)

JOHN HOPPNER, *Mrs. Hoppner*. (John Howard McFadden Collection.)

SIR THOMAS LAWRENCE, *George IV*. (W. P. Wilstach Collection.)

GEORGE MORLAND, *Old Coaching Days*. (John Howard McFadden Collection.)

SIR HENRY RAEBURN, *Lady Belhaven*.

Alexander Shaw. (John Howard McFadden Collection.)

SIR JOSHUA REYNOLDS, *Death of Dido*. (George W. Elkins Collection.)

Master Bunbury. (John Howard McFadden Collection.)

Selected List of Art Works

GEORGE ROMNEY, *The Willett Children*. (George W. Elkins Collection.)

Lady Grantham.

Lady Hamilton (sketch).

Rev. John Wesley. (John Howard McFadden Collection.)

GEORGE STUBBS, *Landscape with Figures*. (John Howard McFadden Collection.)

RICHARD WILSON, *Westminster Bridge, 1745*. (John Howard McFadden Collection.)

Chapter VI. SPANISH, XIX CENTURY

FRANCISCO GOYA Y LUCIENTES, *Portrait of the Actor Miguez*. (John G. Johnson Collection.)

ENGLISH, XIX CENTURY

JOHN CONSTABLE, *The Dell at Helmingham*. (John Howard McFadden Collection.)

DAVID COX, *The Hayfield*. (John Howard McFadden Collection.)

JOHN CROME, *The Blacksmith's Shop near Hingham in Norfolk*. (John Howard McFadden Collection.)

SIR JOHN WATSON GORDON, *Sir Walter Scott*. (John Howard McFadden Collection.)

JAMES STARK, *Landscape with Cattle*. (John Howard McFadden Collection.)

J. M. W. TURNER, *Burning of the Houses of Parliament, 1834*. (John Howard McFadden Collection.)

Selected List of Art Works

FRENCH, XIX AND XX CENTURIES

E. H. G. DEGAS, *Ballerina and Lady with Fan.*

A Coryphee Resting. (John G. Johnson Loan Memorial Hall Collection.)

A Jockey. (W. P. Wilstach Collection.)

F. E. DELACROIX, *L'Amende Honorable.* (W. P. Wilstach Collection.)

J. L. A. T. GÉRICAUT, *A Study for the 'Raft of Medusa.'* (John G. Johnson Collection.)

Wounded Soldier. (W. P. Wilstach Collection.) *The White Horse.* (George W. Elkins Collection.)

J. A. D. INGRES, *Portrait of Louis Charles Mercier Dupaty.* (John G. Johnson Collection.)

EDOUARD MANET, *Alabama and Kearsarge.* (John G. Johnson Collection.)

Marine View in Holland. (W. P. Wilstach Collection.)

CLAUDE MONET, *Railroad Bridge.*

Arched Rocks.

Etretat. (John G. Johnson, Loan Memorial Hall Collection.)

Marine View — Sunset.

View of Amsterdam — Westchurch Tower.

View Outside Paris. (W. P. Wilstach Collection.)

CAMILLE PISARRO, *River — Early Morning.* (John G. Johnson, Loan Memorial Hall Collection.)

Landscape in an Orchard.

Landscape with Fields. (W. P. Wilstach Collection.)

Selected List of Art Works

FIRMIN AUGUST RENOIR, *Portrait of a Young Girl*. (W. P. Wilstach Collection.)

ALFRED SISLEY, *River Scene and Bridge*. (John G. Johnson Collection.)

Chapter VIII. AMERICAN ART

GEORGE BELLOW, *Ann in Black*. (John F. Braun, Loan Fairmount Collection.)

RALPH BLAKELOCK, *Landscape*. (John F. Braun, Loan Fairmount Collection.)

ROBERT W. CHANDLER, *Screen*. (John F. Braun, Loan Fairmount Collection.)

WILLIAM M. CHASE, *Self-portrait*. (John F. Braun, Loan Fairmount Collection.)

ARTHUR B. DAVIES, *The Château*. (John F. Braun, Loan Fairmount Collection.)

FRANK DUVEINECK, *Woman's Head*. (John F. Braun, Loan Fairmount Collection.)

THOMAS EAKINS, *William Rush Carving the Allegorical Figure of the Schuylkill River*. (Pennsylvania Museum.)

Crucifixion.

The Concert Singer.

Between Rounds. (Pennsylvania Museum.)

WINSLOW HOMER, *Watching the Breakers*. (John F. Braun, Loan Fairmount Collection.)

WILLIAM MORRIS HUNT, *Tragedian*. (John F. Braun, Loan Fairmount Collection.)

GEORGE INNES, *In the Adirondacks*. (John F. Braun, Loan Fairmount Collection.)

HOMER MARTIN, *Newport Marshes*. (John F. Braun, Loan Fairmount Collection.)

Selected List of Art Works

ALBERT RYDER, *Autumn Meadows*. (John F. Braun, Loan Fairmount Collection.)

JOHN SINGER SARGENT, *Portrait of Lady Eden*.

Portrait of Lady Millicent Hawes. (W. P. Wilstach Collection.)

JAMES MCNEILL WHISTLER, *Westminster Palace—Nocturne*.

The Lady of the Lang Lijsen. (John G. Johnson, Loan Memorial Hall Collection.)

The Lady with the Yellow Buskin. (W. P. Wilstach Collection.)

ALEXANDER WYANT, *Hudson River*. (John F. Braun, Loan Fairmount Collection.)

AT THE METROPOLITAN MUSEUM OF ART, NEW YORK

Chapter I.

EGYPTIAN

Tomb of Perneb, V dynasty, 2750-2625 B.C.

Relief, *Ramses I and Seti I worshipping Osiris and Isis*, XIX dynasty, 1350-1205 B.C. Number 11.155.3B.

Statue, *Queen Hatshepsut*, from her mortuary temple at Deir el Bahri, Thebes, XVIII dynasty. Number 28.3.

Seven statues of the goddess *Sekhmet*, XVIII dynasty. Numbers 15.8.1-7.

Two statues of *Merneptah, Pharaoh of the Exodus*, XIX dynasty, 1350-1205 B.C. Numbers 22.5.1-2.

ASSYRIAN

Three alabaster reliefs from the palace of Ashur-nasir-pal at Nimroud, IX Century B.C. Numbers 17.190.2077-79.

GREEK

Sarcophagus from Cyprus, about 600-550 B.C. Number 1365.

Bronze horse, about 470 B.C. Number 23.69.

Head of an athlete, Roman copy of a Greek work of the second half of the V Century B.C., perhaps by Kresilas. Number 11.210.2.

Selected List of Art Works

Statue of Protesilaos, Roman copy of a Greek work of about 450-440 B.C. Number 25.116.

Relief, young horseman, IV Century B.C. Number 07.286.111.

Head of a goddess (Persephone?), IV Century B.C. Number 10.142.1.

Dipylon vase from Attica, VIII Century B.C. Number 14.130.14.

Black-figured Panathenaic amphora, VI Century B.C. Number 14.130.12.

Loutrophoros, the lying in state of the dead, second half of VI Century B.C. Number 27.228.

Krater with centauromachy, about 460 B.C. Number 07.-286.86.

Bronze hydria inscribed 'A prize from (the games of the) Argive Hera,' about 455-450 B.C. Number 26.50.

Red-figured kylix attributed to Douris, V Century B.C. Number 23.160.54.

Red-figured oinochoë with Dionysos 'Procession' and Eros, late V Century. Number 25.190.

ROMAN

Portrait bust of a man, marble, I Century B.C. Number 12.233.

Statue of a Roman boy, bronze, Greek work, I Century B.C. Number 14.130.1.

Frescoed cubiculum from villa at Boscoreale, I Century B.C.

Mosaic panel from Carthage, III-IV Century. Number 26.68.

Selected List of Art Works

Chapter II. MEDIEVAL, III-XV CENTURIES

Fragment of a marble sarcophagus, Asia Minor, III Century A.D. Number 18.108.

Part of a marble sarcophagus, *The Separation of the Sheep from the Goats*, IV Century. Number 24.240.

Virgin and Child, polychromed wood, French, Auvergne, XII Century. Number 16.32.194.

Saint James the Less (?), German, XIII Century, polychromed wood. Number 28.32.

Saint Peter, polychromed wood, Catalan, early XIV Century. Number 27.18.2.

A King of Judah, French, School of Chartres, XII Century. Number 20.157.

Equestrian figure of a knight in relief, Spanish, XIII Century. Number 13.21.

Saint Paul, School of Claus Sluter, XV Century. Number 22.31.1.

The Visitation, polychromed wood, German, early XIV Century. Number 17.190.724.

The Entombment, French, School of Colombe, about 1510. From the Château de Biron, Perigord. Number 16.31.2.

Pietà, French, School of Colombe. Companion of above. Number 16.31.1.

Altarpiece from atelier of Vallfogona, Spanish, XV Century. Numbers 09.146; 14.101-2; 16.79.

FRENCH, XV CENTURY

Tapestries: Pieces from a series of scenes representing the Sacraments. Burgundian.

Selected List of Art Works

Three pieces showing ladies and courtiers with roses.
Arras or Tournai.

ITALIAN, XIV AND XV CENTURIES

DUCCIO, Follower of, Panel, *Madonna and Child*.

Annunciation.

Nativity. Tempera on wood. D851S-1.

SEGNA DI BONAVENTURA, Triptych, *Virgin and Child Enthroned, with Scenes from the Passion*. Tempera on wood. Se3-1.

PIETRO LORENZETTI, Panel, *Saint Catherine*. Tempera on wood. L88-1.

TADDEO GADDI, Altarpiece, *Madonna and Child with Saints*. Tempera on wood. G11-1.

LORENZO DI NICCOLO, Four panels showing *Scenes from the Life of Saint Lucy*. Tempera on wood. L881-1.

SPINELLO ARETINO, Processional banner, *Saint Mary Magdalen*. Tempera on canvas. Sp4-1.

MASOLINO (attributed to), Panel, *Madonna and Child*. Tempera on wood.

LORENZO IL MONACO, Panel, *Madonna and Child*. Tempera on wood. L882-1.

FRA ANGELICO, Panel, *The Nativity*. Tempera on wood. An4-2.

FLEMISH, XV CENTURY

HIERONYMUS BOSCH, *Adoration of the Kings*.

GERARD DAVID, *Christ Taking Leave of His Mother*.

HANS MEMLING, *Betrothal of Saint Catherine*.

Portrait of an Old Man.

Selected List of Art Works

ROGIER VAN DER WEYDEN, *Annunciation*.
Portrait of a Monk.

DUTCH, XV CENTURY

ALBERT VAN OUWATER, *Madonna and Child*.

Chapter III. ITALIAN, XV CENTURY

MATTEO CIVITALI, *Angel of the Annunciation*. Polychromed terra cotta. Number 11.97.

ANDREA DEL VERROCCHIO, *Madonna and Child*. Terra cotta relief, polychromed and gilded. Number 09.215.

LUCA DELLA ROBBIA, *Prudence*. Enameled terra cotta relief. Number 21.1.16.

ANTONIO ROSSELLINO, *The Nativity*. Painted terra cotta presepio. Number 11.136.1-5.

ANDREA DELLA ROBBIA, Altarpiece, *Assumption of the Virgin, with Saints*. Enameled terra cotta. Number 82.4.

DONATELLO, *Young St. John the Baptist*. Stucco relief. Number 14.40.686.

MINO DA FIESOLE, *Young St. John the Baptist*. Bust. Number 14.40.688.

ITALIAN, XVI CENTURY

BENVENUTO CELLINI, cup, gold and enamel. Number 14.40.667.

FRENCH, XVI CENTURY

JEAN GOUJON, *Descent from the Cross*. Marble relief. Number 29.56.

Selected List of Art Works

FLEMISH, XVI CENTURY

Tapestries: *August* and *October*. Two pieces from a set representing the twelve months, from designs attributed to BERNARD VAN ORLEY. Numbers 19.172.1-2.

PIETER BRUEGHEL THE ELDER, *Harvesters*. Oil. B832-1.

MABUSE, *Madonna and Child*. Oil. M1-1.

MASSYS, CORNELIS, *Imaginary Landscape;*

Arrival at Bethlehem. Oil. M38-1.

MASSYS, QUENTIN, *Adoration of the Kings*. Oil. M381-1.

RUBENS, *Holy Family*.

Portrait of an Old Man.

Wolf and Fox Hunt.

ITALIAN, XV AND XVI CENTURIES

ANTONELLO DA MESSINA, *Madonna and Child*, oil.

Portrait of a Young Man. Oil. An81-1.

GIOVANNI BELLINI, *Madonna and Child*. Tempera.

BOTTICELLI, *Last Communion of St. Jerome*. Tempera.

B652-2.

BRONZINO, *Portrait of a Young Man*. Oil.

CARPACCIO, *Meditation on the Passion*. Tempera and oil. C22-1.

FIORENZO DI LORENZO, *Nativity*. Tempera. F51-1.

GIORGIONE, *Portrait of a Man*. Oil. G432-1.

GIOVANNI DI PAOLO, *Paradise*. Tempera. G434-2.

MANTEGNA, *Holy Family*. Tempera. M313-1.

PERUGINO, *Resurrection*. Tempera. P43-1.

PIERO DI COSIMO, *Young St. John the Baptist*. Tempera.

P61-3.

Selected List of Art Works

PINTURRICCHIO, 22 panels from ceiling of the Palazzo del Magnifico, Siena, fresco on plaster transferred to canvas. P651-1-22.

ANTONIO POLLAIUOLO, School of, *St. Christopher and the Infant Christ*. Fresco on plaster. P76S-1.

RAPHAEL, *Virgin and Child Enthroned with Saints*. Oil. R18-1.

ANDREA DEL SARTO, *Holy Family*. Oil. Sa72-4.

SIGNORELLI, *Assumption of the Virgin, with Saints*. Tempera.

TINTORETTO, *Miracle of the Loaves and Fishes*. Oil. T49-2.

TITIAN, *Alfonso d'Este*. Oil.

VERONESE, *Mars and Venus United by Love*. Oil. V6-1.

VERROCCHIO, *Madonna and Child*. Tempera. V61-1.

LEONARDO DA VINCI, Sheet of sketches, *Madonna Adoring the Child*. Pen and bistre. Number 17.142.1.

Head of a Man. Pen. Number 17.142.3.

MICHELANGELO, *Study for the Libyan Sibyl*. Red chalk. Number 24.197.2.

Study for Libyan Sibyl. Black chalk (reverse of above).

GERMAN, XVI CENTURY

CRANACH, LUCAS THE ELDER, *Judgment of Paris*. Oil.

Man with a Rosary. Oil. (Havemeyer Col.)

DÜRER, *Madonna and Child with St. Anne*. Oil. D931-1.

HOLBEIN, *Lady Guildford*. Oil. H69-4.

Selected List of Art Works

SPANISH, XVI CENTURY

EL GRECO, *View of Toledo*. Oil. (Havemeyer Coll.)
Nativity. Oil. G791-1.
Cardinal Don Fernando Nino de Guevara.

Chapter IV. ITALIAN, XVII CENTURY

Sculpture:

ALESSANDRO ALGARDI, *Bust of Pope Innocent X*. Number 08.49.
BERNINI (attributed to), *Cardinal Raimondo Capizucchi*. Number 20.124.

Paintings:

CANALETTO, *Scene in Venice; the Piazzetta*.
CORREGGIO, *Four Saints*.
TIEPOLO, *Glorification of Francesco Barbaro*.

DUTCH, XVII CENTURY

AELBERT CUYP, *Piping Shepherds*.
FRANS HALS, *The Merry Company*.
Portrait of a Man.
JAN VAN DER HEYDEN, *Huize Zwanenburg*.
PIETER DE HOOCH, *The Visit*.
NICOLAES MAES, *Young Girl Peeling Apples*.
GABRIEL METSU, *A Visit to the Nursery*.
ADRIAEN VAN OSTADE, *The Old Fiddler*.
REMBRANDT, A representative collection, including
The Artist's Son, Titus.
Lady with a Pink.
Man with a Magnifying Glass.

Selected List of Art Works

Old Woman Cutting Her Nails.

Toilet of Bathsheba.

JACOB VAN RUISDAEL, *Wheatfields.*

SALOMON VAN RUYSDAEL, *Drawing the Eel.*

GERARD TERBORCH, *Lady Playing a Theorbo.*

VERMEER, *Lady with a Lute.*

FRENCH, XVII CENTURY

CLAUDE LORRAIN, *The Ford.*

NICOLAS POUSSIN, *The Blind Orion Searching for the Rising Sun.*

SPANISH, XVII CENTURY

MURILLO, *Don Andres de Andrade y Col.*

VELASQUEZ, *Christ and the Pilgrims of Emmaus.*

Philip IV of Spain.

FLEMISH, XVII CENTURY

DAVID TENIERS THE YOUNGER, *Village Festival.*

VAN DYCK, *The Marchesa Durazzo.*

James Stuart, Duke of Lennox.

Chapter V. FRENCH, XVIII CENTURY

Sculpture:

CAFFIERI, *Bust of Maréchal du Muy.* Number 28.193.

CLODION, *Bacchus and a Nymph, with Cupid.* Number 14.40.679.

FALCONET, *Venus Instructing Cupid.* Number 14.40.671.

HOUDON, *Bust of Benjamin Franklin.* Number 72.6.

Bust of Voltaire, painted plaster. Number 08.89.1.

Bust of Rousseau, painted plaster. Number 08.89.2.

Selected List of Art Works

Paintings:

BOUCHER, *The Toilet of Venus.*

DAVID, *Mlle Charlotte du Val d'Ognes.*

LARGILLIÈRE, *Baron de Prangins.*

Baroness de Prangins.

NATTIER, *Princesse de Condé as Diana.*

PRUDHON, *Andromache.*

ROBERT, A series of eight decorative panels.

DROUAIS, *Mme Favart.*

GREUZE, *Oeufs Cassés.*

Tapestry portraits: *Charlotte Desmares as Thalia;*
Joseph II, Emperor of Germany.

ENGLISH, XVIII CENTURY

GAINSBOROUGH, *Mrs. Grace Dalrymple Elliott.*

HOGARTH, *The Price Family.*

HOPPNER, *Mrs. Bache.*

LAWRENCE, *The Calmady Children.*

MORLAND, *The Bell Inn.*

RAEBURN, *William Forsyth.*

REYNOLDS, *Col. George Coussmaker.*

The Honorable Henry Fane with His Guardians.

ROMNEY, *Mrs. Fitzherbert.*

ITALIAN, XVIII CENTURY

GUARDI, *Santa Maria delle Salute.*

PIETRO LONGHI, *The Visit.*

Chapter VI. SPANISH, XIX CENTURY

GOYA, *Don Sebastian Martinez.*

Majas on the Balcony.

Selected List of Art Works

BELGIAN, XIX CENTURY

ALFRED STEVENS, *The Japanese Robe.*

ENGLISH, XIX CENTURY

CONSTABLE, *Tottenham Church.*

ROSSETTI, *Lady Lilith.*

TURNER, *Grand Canal, Venice.*

DUTCH, XIX CENTURY

MATTYS MARIS, *Reverie.*

SWEDISH, XIX AND XX CENTURIES

ZORN, *Mrs. Walter Rathbone Bacon.*

SWISS, XIX CENTURY

BÖCKLIN, *The Island of the Dead.*

FRENCH, XIX AND XX CENTURIES

Paintings:

CÉZANNE, *L'Estaque.*

Man with a Straw Hat.

COROT, *Bacchante by the Sea.*

Sleep of Diana.

COURBET, *The Amazon.*

DAUMIER, *Third Class Carriage.*

DEGAS, *Woman with Chrysanthemums.*

The Foyer.

DELACROIX, *The Abduction of Rebecca.*

FANTIN-LATOURE, *Portrait of a Lady.*

INGRES, *M. Leblanc.*

Mme Leblanc.

Selected List of Art Works

Manet, *Mlle Victorine in the Costume of an Espada.*
In a Boat.

MONET, *Poplars.*

PUVIS DE CHAVANNES, *The Shepherd's Song.*

REDON, *Apollo.*

RENOIR, *Mme Charpentier and Her Children.*
At the Seashore.

Sculpture:

BOURDELLE, *Heracles Drawing His Bow.* Number 24.232.

CARPEAUX, Head of a woman, terra cotta, study for 'La Danse' on the façade of the Opera House, Paris. Number 25.99.

DEGAS, a large collection of small bronzes, chiefly dancers and horses.

MAILLOL, Torso of a woman. Number 29.138.

RODIN, a representative collection of marbles, bronzes, and plasters, including:

Eternal Springtime. Number 7.120.184. Marble.

The Hand of God. Number 08.210. Marble.

Adam. Number 11.173.1. Bronze.

Eve. Number 11.73.2. Bronze.

The Bronze Age. Number 07.127. Bronze.

NICOLAS MAES, *Young Girl Peeling Apples.*

Chapter VIII. AMERICAN ART

Sculpture:

HERBERT ADAMS, Bust, *La Jeunesse.* Number 11.41.

GEORGE GREY BARNARD, *Abraham Lincoln*, Head. Number 29.161.

Two Natures. Number 96.11.

Selected List of Art Works

- PAUL WAYLAND BARTLETT, *Bohemian Bear-tamer*. Number 91.14.
- GUTZON BORGLUM, *Mares of Diomedes*. Number 06.1318.
- EDITH WOODMAN BURROUGHS, *Bust of John LaFarge*. Number 10.199.
- JOHN DONOGHUE, *Sophocles*. Number 27.65.
- JACOB EPSTEIN, *Bust, The American Soldier*. Number 24.77.
- DANIEL CHESTER FRENCH, *Mourning Victory*. Number 15.75.
- J. EARLE FRASER, *Senator Elihu Root*. Number 29.95.
- HARRIETT FRISHMUTH, *The Vine*. Number 27.66.
- HERBERT HASELTINE, *Statuettes, Percheron stallion, mare and foal*. Numbers 26.160.1-2.
- MALVINA HOFFMAN, *Statuettes. Pavlowa Gavotte*. Number 26.105.
- ANNA VAUGHN HYATT, *Statuettes, Reaching Panther and Jaguar*. Numbers 26.85.1-2.
- MARIO JOSEPH KORBEL, *Andante (Dancing Girls)*. Number 28.119.
- ARTHUR LEE, *Volupté*. Number 24.239.
- PAUL MANSHIP, *Centaur and Nymph*. Number 14.61.
- HERMAN MACNEIL, *The Sun Vow*. Number 19.126.
- FREDERICK MACMONNIES, *The Horse Tamers*. Number 07.91b.
- ATTILIO PICCIRILLI, *Fragilina*. Number 26.113.
- FURIO PICCIRILLI, *Seal*. Number 29.103.
- HIRAM POWERS, *California*. Number 72-3.
- FREDERIC REMINGTON, *The Old Dragoons*. Number 07.77.

Selected List of Art Works

AUGUSTUS SAINT GAUDENS, A representative collection of works, including *Diana*, recast from model for Madison Square Garden statue. Number 28.101.

Bust, *William Tecumseh Sherman*. Number 12.-76.2.

HENRY MERWIN SHRADY, *Cavalry group*, study for group on Grant Monument at Washington. Number 25.75.

MAURICE STERNE, Bust, *The Bomb Thrower*. Number 22.97.

OLIN L. WARNER, Bust, *Julian Alden Weir*. Number 98.9.2.

GERTRUDE VANDERBILT WHITNEY, *Head of a Spanish Peasant*. Number 16.84.

Paintings:

JOHN S. COPLEY, *Mrs. Sylvanus Bourne*.

CHARLES W. PEALE, *Samuel Mifflin*.

REMBRANDT PEALE, *Lafayette*.

GILBERT STUART, *George Washington* (Gibbs-Channing-Avery portrait).

JOHN TRUMBULL, *Mrs. Robert Murray*.

BENJAMIN WEST, *Portrait of the Artist*.

EDWIN A. ABBEY, *King Lear*.

JOHN W. ALEXANDER, *Study in Black and Green*.

CECILIA BEAUX, *Girl in White*.

ALBERT BIERSTADT, *The Rocky Mountains*.

GEORGE DE FOREST BRUSH, *In the Garden*.

MARY CASSATT, *Lady at a Tea Table*.

WILLIAM M. CHASE, *James A. McNeill Whistler*.

ARTHUR B. DAVIES, *Dream*.

THOMAS EAKINS, *The Thinker*.

Selected List of Art Works

GEORGE FULLER, *And She Was a Witch.*

WINSLOW HOMER, *The Gulf Stream.*

GEORGE INNESS, *Autumn Oaks.*

ROCKWELL KENT, *Winter.*

JOHN LAFARGE, *The Muse of Painting.*

HOMER MARTIN, *Manor House.*

Crequeboeuf.

ALBERT P. RYDER, *Toilers of the Sea.*

JOHN S. SARGENT, *Madame X.*

Marble Quarry, Carrara.

THOMAS SULLY, *Queen Victoria.*

ABBOTT THAYER, *Monadnock.*

ELIHU VEDDER, *The Pleiades.*

SAMUEL WALDO, *Deliverance Mapes Waldo.*

J. ALDEN WEIR, *The Red Bridge.*

JAMES A. MCNEILL WHISTLER, *Cremorne Gardens.*

Number 2.

Théodore Duret.

ALEXANDER WYANT, *Broad, Silent Valley.*

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